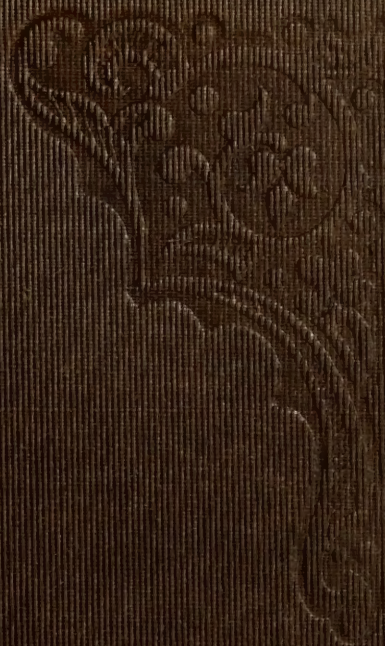
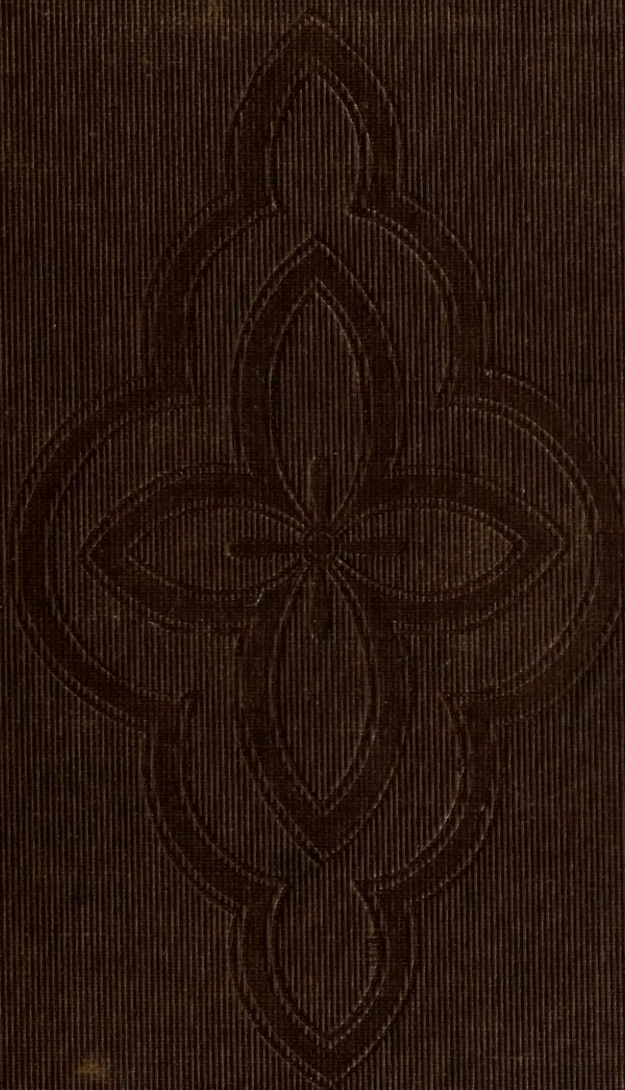
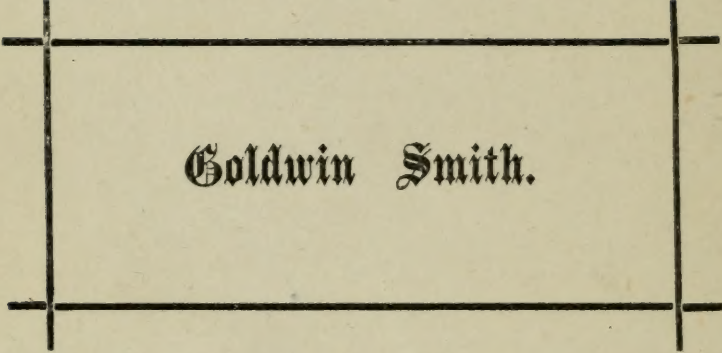




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with W. G. Cookeley's
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Edw. Collie
Oct 27
1853

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PINDAR(I)

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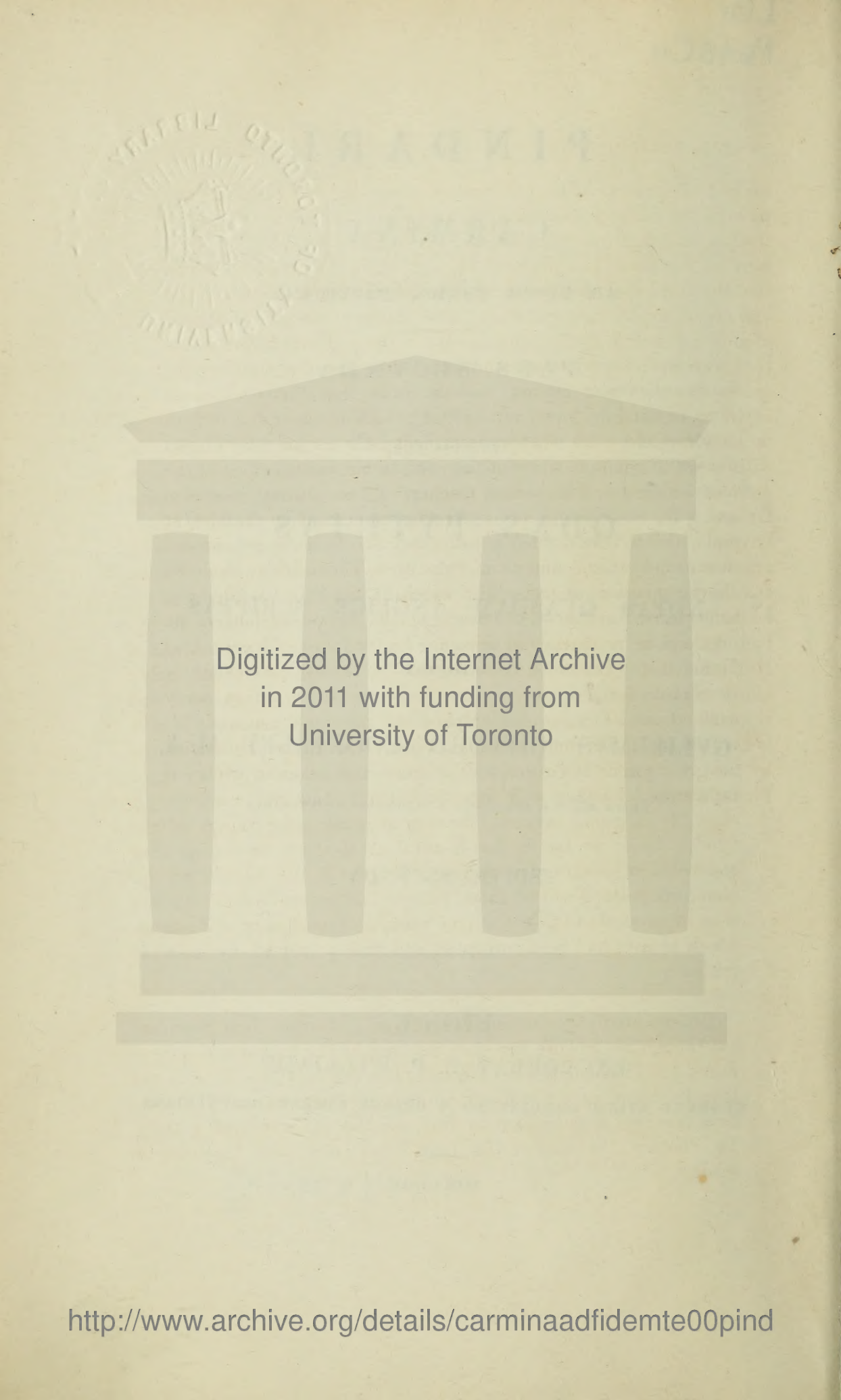
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PREFACE TO THE SECOND EDITION

OF THE

PYTHIAN ODES.

In the present edition of the PYTHIAN ODES, I have introduced such alterations as increased research or more deliberate judgment has suggested.

I should have been glad to diminish the quantity of annotation : but PINDAR is an Author about whom it is easier to write too little than too much : and some allowance, I hope, may be made for an apparently excessive mass of Notes, which do not profess to be exclusively philological or critical.

The only important addition that I have made consists in some 'Remarks on the Moral, Religious, and Political Character of PINDAR.'

ETON COLLEGE,
November 1st, 1853.



ON THE MORAL, RELIGIOUS, AND POLITICAL CHARACTER OF PINDAR.

In order to understand and appreciate the poetry of Pindar, it is necessary to contemplate it *as a whole*; for Pindar is always the same in mind, purpose, and thought. He is so perfect a lover of sincerity and truth, that he seems incapable of assuming a fictitious character. The business of the poet, in his judgment, is that of a moral, religious, and political teacher. To utter what is not virtuous and true, would be, in his estimation, to dishonour the high office, and to betray the sacred duty of the poet: he speaks therefore with much of the solemn and awful grandeur of an ancient Jewish prophet. His piety is like his style,—simple and sublime. In treating of divine subjects, he has none of the daring spirit of his contemporary Æschylus: and he is equally free from the somewhat puerile superstition of Herodotus. His religion is reasonable, manly, reverential, holy: he regards the gods as the great authors of all things good and useful: and he uniformly inculcates the absolute dependance of man on the gods for every blessing that he can enjoy: he abhors the idea of the gods being guilty of crime. In the first Olympic ode, he expresses this feeling with remarkable earnestness and power (*v.* 35, *seq.*) ‘It is good,’ says he, ‘for man to speak good things of the ‘gods; for so he incurs *less* blame:’ as if there were something blameable in speaking familiarly of the gods at all; but the *greater* blame of speaking evil of them must at all events be avoided: and then he proceeds to give the true version of the story of Tantalus, which he says had been corrupted and misrepresented by fable and tradition.

He repeatedly commemorates the great Dorian hero Hercules: but though his labours had been imposed by the hatred and spite of Juno, yet Pindar only once mentions this cause; (*Nem.* i. 40.) and then he dismisses the subject, without dwelling on it. He would have regarded it as impious to dwell on the infirmities of a deity. To Pindar, ‘the fear of the Lord’ was truly ‘the beginning of wisdom.’

He cannot bear the thought of the gods quarrelling ; very different in this particular from Homer, who describes Olympus as a scene of perpetual disagreement and discord, occasionally of open violence and war, amongst the members of Jupiter's family. There was a fable, that Hercules had opposed Neptune and Pluto by open violence : it is worth while to observe the horror with which this story fills the mind of Pindar. After alluding to it (*Ol.* ix. 29.) he exclaims,—
 ‘ Utter no such story, O my mouth : to speak evil of the gods is to
 ‘ make a hateful use of poetry : and to use such offensive boastful
 ‘ language, as if a demigod could resist the gods, is mere madness.
 ‘ Let us not speak such vain things :—let us not suppose the gods
 ‘ capable of fighting.’

Pindar speaks, indeed, of the love with which the gods were inspired by the beauty of mortal women : but it is no vulgar, sensual passion. The poet treats so difficult a subject with exquisite delicacy and grace. What can be more delicate and graceful than the description in *Pyth.* ix. 9 ? When a god falls in love with a mortal, it is not for the mere purpose of gratifying passion : but for some great and often holy object. Apollo loved Evadne ; (*Ol.* vi. 35.) but Iamus their child was to be a great prophet, as well as the founder of a glorious prophetic family, destined to minister to the most high Jupiter, at the most magnificent of all assemblies dedicated to his honour. (*v.* 65, *seq.*) Apollo fell in love with Cyrene ; but their son Aristæus was to be a great benefactor to man ; and Cyrene herself was to become the tutelar protectress of a famous city in Libya. (*Pyth.* ix. 59, *seq.*) Jupiter became enamoured of the daughter of Opus ; but the result and object of his love was that Locrus, who had hitherto been childless, should be blessed with a noble and mighty son. (*Ol.* ix. 57, *seq.*) In short, Pindar uniformly represents the passions of the gods as beneficial to mankind.

He is profoundly penetrated with a sense of the omnipotence of God ; and he is ever anxious lest any one, because he was highly favoured by heaven, should dare to lift his thoughts too high, and dream of rendering himself equal to the gods. ‘ If ever a man was
 ‘ honoured by the gods,’ says he, ‘ it was Tantalus : but he could not
 ‘ digest his extraordinary blessedness, and so his pride and ambition
 ‘ involved him in destruction.’ (*Ol.* i. 54.) Ixion was admitted by Jupiter to the assembly of the gods, but he became ambitious, and

aspired to the love of Juno ; he was therefore condemned to suffer the punishment due to the man who presumes to rank himself with god. (*Pyth.* II. 21. *seq.*) Even Æsculapius, who was the son of a god, was punished with death, because he presumed, by raising a mortal from the grave, to encroach upon the province of Jupiter. (*Pyth.* III. 55.) The giants were justly overthrown, because they were violent and boastful against the invincible gods. (*Pyth.* VII. 15.) Nothing is impossible to divine power. By the aid of Minerva, Perseus penetrated to the Hyperboreans, slew the Gorgon, and turned a people into stone, by the sight of her head, which he cut off. ‘Nothing,’ says Pindar, ‘seems to me unworthy of credit, if the ‘gods did it.’ (*Pyth.* x. 48.)

The omnipotence of the gods is jealous : they will not permit man to aspire to that which is beyond and above him : and this is what Pindar means by the ‘envy’ of the gods. ‘May no envy of the ‘immortals,’ he exclaims, (*Isthm.* VI. 39, *seq.*) ‘overthrow my daily ‘happiness! May I arrive peacefully and contentedly at the fated ‘term of my old age!’ And he immediately adds, ‘If any one looks ‘too high, and hopes to reach heaven, let him remember that Pegasus ‘threw Bellerophon and killed him, because he aspired to mount to ‘the abodes of Jove.’ This idea of ‘the envy of the gods’ is very different from that entertained by Herodotus, who speaks as if the gods really begrudged mankind the enjoyment of permanent happiness. ‘The gods,’ says he, ‘are altogether envious, and fond of ‘creating trouble.’ (*lib.* I. 32.) And again, ‘God having given us a ‘taste of the secrets of life, is found by experience to be envious and ‘niggardly in his gift.’ (VII. 46.)* The envy of the gods, as represented by Herodotus, is mere malicious spite ; as represented by Pindar, it conveys to man the useful and solemn warning that he ‘be not high minded,’ and arrogant.

Wisdom and skill come from God. (*Ol.* x. 10.) The only real wisdom is given by divine inspiration ; mere acquired human knowledge is contemptible. (*Ol.* II. 86.) Jupiter himself grants victory in the games ; (*Ol.* VIII. 16) so do Diana and Mercury (*Pyth.* II. 5, *seq.*) Even when the world supposes a man to have gained some blessing by his own labour and skill, it is not really so ; for God is

* *Vid.* de Jongh’s Dissertation ‘de Pindari Sapientia,’ p. 92,—an admirable essay, from which I have derived great advantage.

the real giver ; (*Pyth.* VIII. 73, *seq.*) and the favour of the gods must be procured by sacrifice and prayer. (*Ol.* VI. 78.)

The devotion of Pindar is beautiful and simple. Iamus goes down by night 'under the open air,' to the river Alpheus, and prays to Neptune and Apollo that 'they would grant him some honour that 'may be beneficial to the people.' (*Ol.* VI. 58.) In like manner Pelops, 'going near the hoary sea, alone, in the dark,' (*Ol.* I. 71) prays to Neptune to grant him victory in the contest, and the lady whom he loves as his prize. Achilles, in the *Iliad*, walks 'silently 'by the shore of the loud-roaring sea,' and prays to his mother ; but his prayer is dictated by the spirit of cruelty, resentment, and revenge.

Pindar does not often allude to Fate : in one passage only does he speak of Fate as controlling the gods, namely, when he represents Jupiter and Neptune as deterred from seeking to wed, by the declaration of Themis that it was destined for Thetis to produce a son superior to his father : and since no mortal would be superior to a god, it was impossible for either Jupiter or Neptune to wed her. (*Isthm.* VII. 30.) Pindar constantly speaks of the power and will of the gods ; very seldom alludes to necessity : in general he represents the gods as exempt from subjection to the decrees of necessity. It was fated for Troy to be destroyed : its walls, then, could not be entirely built by gods ; but the part which was finally broken down was built by the mortal hand of Æacus. (*Ol.* VIII. 33.)

Pindar represents Divine Providence in a cheerful light. The main purpose of the second Olympic ode is to illustrate the comforting and consolatory truth, that Divine Providence does not delight in afflicting man, but rejoices to turn sorrow into joy ; 'since calamity 'is destroyed, being subdued by prosperity, wherever Divine Providence exalts the fortune of man.' (*v.* 19.)

When Pindar says that 'the gods give men two calamities for one 'blessing,' he reminds us that this is an old proverb ; *μανθάνων οἷσθα προτέρων.* (*Pyth.* III. 80.) And he immediately adds, that a wise man, even if he should experience more affliction than happiness, will nevertheless bear all things 'becomingly, making the most of prosperity.' He makes mention but once of an Eriny ; and that is

the celebrated Erinyes which attended the unhappy family of Œdipus. (*Ol.* II. 41.)

There is nothing dark or gloomy in the religion of Pindar : he enjoys the tranquil security of one who rests on the happy persuasion that he is living under the care of an all-wise, all-virtuous, and all-powerful Creator. Equally pure is his doctrine respecting a future state of rewards and punishments. 'They who have abstained from 'all injustice, and have observed their oaths, whilst alive, enjoy 'eternal and unclouded happiness beneath the earth : they dwell 'near the gods, and proceed from this kingdom of Jupiter on earth 'to the mansions of Saturn in the isles of the blest. Whereas the 'violent and the wicked are condemned to dreadful suffering.' (*Ol.* II. 57.) It is observable that Pindar speaks of the kingdoms of Jupiter and Saturn as connected in harmonious union : he rejects, therefore, the popular myth that Saturn had been expelled and dethroned by his son.

He often speaks of demigods ; but always describes them as virtuous. Hercules is the constant theme of his muse ; but he commemorates him as the great benefactor of mankind, who made an adventurous expedition to the Hyperboreans, to fetch the olive, (*Ol.* III. 14.) the tree of all others important and dear to the Greeks. Hercules was the founder of the great Olympic festival. (*Nem.* XI. 27. *Ol.* III. 21.) As the reward of his labours, undertaken on behalf of mankind, he was to enjoy eternal repose in the blessed mansions of the gods. (*Nem.* I. 69.) When he had departed from the world, he bequeathed to the Dioscuri the presidency of the Olympic games. (*Ol.* III. 36.) The Dioscuri are represented as models of brotherly affection, who could not bear to be separated even in death : and so the one that was immortal nevertheless chose to die every alternate day, in order that he might always be with the other whom he so tenderly loved. (*Nem.* X. 81.) Achilles is taught by Chiron to worship Jupiter, and honour his parents. (*Pyth.* VI. 23.) Rhadamanthus sits on the same throne with Saturn, (*Ol.* II. 75.) because he had ever been wise and virtuous. (*Pyth.* II. 73.)

As a teacher of moral philosophy, Pindar is to be compared with Theognis, and the gnomic poets, to whom he bears much more resemblance, than he does to the writers who were his more immediate contemporaries.

The duty of honouring our parents is earnestly and constantly enforced. He panegyryzes Thrasybulus especially for this, (*Pyth.* vi. 19.) and Antiochus, (*ibid.* 28.) who died to save his father's life. He is no less warm in praising parental affection: he bids Echo comfort the dead Cleodamus in Hades, by informing him of the victory his son Asopichus had won. (*Ol.* xiv. 21.) In like manner he says that the victory gained by Alcimedon will be invigoration to the old age of his grandfather. (*Ol.* viii. 70.) He wishes he could raise Megas from the dead, that he might cheer him with the news of the victory gained by his son Deinis. (*Nem.* viii. 44.)

Pindar himself is especially affectionate; and he often speaks of his odes as debts due to friendship and personal esteem. 'Tell me 'in what page of my memory the name of Agesidamus is written; 'for I owe him a sweet song, which I have forgotten to pay.' (*Ol.* xi. 1.) He loves truth and honesty above all things; he therefore abhors detraction—'Ruin is the lot of the slanderous,' he exclaims. (*Ol.* i. 53.) He hates the tooth of calumny; for he sees that Archilochus, eminent as he was for poetic genius, was nevertheless infamous for his slanderous spirit. (*Pyth.* ii. 52.) Flatterers are despicable, (*ibid.* 72.) and calumniators are mean as foxes. (*ibid.* 77.) If he attacks an avowed enemy, he will attack him boldly as a wolf, and will use all lawful means. (*ibid.* 84.) He himself always uses the plain language of truth and sincerity, in addressing the great. He warns Hiero, (*Pyth.* ii.) and remonstrates with Arcesilaus (*Pyth.* iv.; and *Introduction*, p. 93.) with the utmost freedom. So great is his love of truth, that he finds fault with Homer for having by his 'sweet verse' disfigured it, and secured for the deceitful Ulysses a greater reputation than the honest Ajax gained. 'But the majority of 'mankind cannot see the truth.' (*Nem.* vii. 24.)

He rebukes ambition: 'They are the silliest of men, who despise 'what is in their power, and long for what is out of their reach, 'pursuing vain things with hopes destined to be disappointed.' (*Pyth.* iii. 21.) For himself, he will always be contented with that which Providence allots him. (*ibid.* 108.) He constantly advises those, to whom his odes are addressed, to confine their desires within just limits. (*Ol.* i. 114; *id.* iii. 44; *id.* v. 24.) He gives this good reason for not setting too much value on the blessings of life; that they last but for a short time: 'Mortals live but for a day: What

‘indeed is man? The shadow of a shade.’ (*Pyth.* viii. 92.) Truly ‘Man walketh about in a vain shadow, and disquieteth himself in ‘vain.’ (*Psalms* xxxix. 6.) It is only when God casts the beams of happiness on our path, that life is glorious and pleasant. (*Pyth.* viii. 6.) But real happiness can only be gained hereafter. ‘Riches ‘adorned by glory bring many blessings, if the possessor knows ‘what is to happen hereafter.’ (*Ol.* ii. 53.)

Pindar’s idea of the nature and origin of man is magnificent:— ‘Men and gods are the children of the same mother; but they are ‘widely separated, for the human race is nothing; but the gods are ‘imperishable and eternal.’ (*Nem.* vi. 1.) It is not impossible that St. Paul referred to this passage, in his speech at Athens. (*Acts* xvii. v. 28.)

In accordance with this belief in the divine origin of man, Pindar assumes the human race to be capable of excellence in virtue, and inculcates the necessity of cultivating and loving every thing that is good. Homer represents the gods as the slaves of every human passion and vice: Pindar would exalt man to the imitation of virtue, pure, heavenly, sublime. He admits that men are feeble, and ‘very ‘far gone from original righteousness;’ but he utterly abhors vice, and dwells with delight on the moral grandeur of his species.

Pindar was thoroughly patriotic, and a firm defender of the liberties of Greece against the arms of Xerxes. He must have regarded the part which Thebes took in the great war of independence with distress and affliction. He calls Athens ‘the splendid, the ‘violet-crowned, worthy to be commemorated in song, the bulwark of ‘Greece, the renowned, a divine city.’ (*Fragm.* 46.) He speaks with enthusiasm of the glory of Salamis, (*Pyth.* i. 76. *Isthm.* iv. 49.) yet he loves his own Thebes. (*Ol.* vi. 90. *Isthm.* i. 1.)

He praises bravery in defence of one’s country. ‘Let him who ‘wards off destruction from his native land in the storm of war, ‘destroying the foe, know that, whether he be killed or survive, he ‘gains the greatest glory for his fellow-countrymen.’ (*Isthm.* vi. 27.) He is ever anxious for the well-governing of a people. ‘Direct your ‘people with the rudder of justice,’ he says to Hiero, ‘and fashion ‘your tongue on the anvil of truth.’ (*Pyth.* i. 86.) ‘Condescend,’

he says to Arcesilaus, 'condescend to bestow all your care on the 'prosperous Cyrene.' (*Pyth.* iv. 276.) He addresses tyrants; but it is with the dignity and superiority of a monitor: nor does he ever forget that constitutional liberty is the only foundation, on which the happiness of a state can be built. 'Hiero founded the city of Ætna, 'giving it a Dorian form of government, based on divinely-built 'Freedom.' (*Pyth.* i. 61.) 'The severest calamities that can befall 'a state are capable of a remedy, if the people be free.' (*Isthm.* vii. 15.) He praises the Athenians, because 'they laid the glorious 'foundation of liberty.' (*Fragm.* 196.)

Pindar,—thus sublime in religious feeling and opinion; pure and lofty in morality; the patriot, philosopher, and preacher,—wisely chose the great games of Greece, as the subject which would enable him to display the varied endowments of his mind, and the splendour of his poetic genius, to the greatest advantage. For the great games were the most magnificent of all the public institutions and spectacles of Greece. The origin of the Olympic festival was divine: the ground itself was holy: the religion of the nation there found a fitting point of concentration, and an adequate exhibition of its external magnificence. The games were opened by unveiling to public view the statue of Jupiter Olympius, the incomparable work of Phidias. In a word, the games were inaugurated, consecrated, glorified, by religion. They afforded the proudest field for the display of the national greatness. Personal beauty, strength, and palæstic skill were held in extraordinary admiration by the Greeks. The perception of beauty was so fine, and the enjoyment of it so intense, in the mind of the Greek, that the ideas of physical, intellectual, and moral beauty were united, in his judgment, by necessary and indissoluble connexion. To be virtuous only was but the half of excellence; it was necessary to be handsome also. The *καλοκάγαθοι* were alone perfect Greeks.

At the great games bodily skill and strength had the noblest arena for display, and received the most coveted reward. At Olympia too was assembled all that was graceful, and all that was splendid in Greece. The most magnificent equipages, and the most beautiful horses, were exhibited to the admiration not only of the congregated myriads of Greeks, but of the multitudes of foreigners, who came from distant lands to witness the grandest and most majestic of

ancient spectacles. The philosopher, the poet, the historian, the painter, the sculptor, the musician, were there. Religion, art, genius, wealth, architectural magnificence, intellectual and physical skill, were all combined to render the Olympic plain the grandest theatre that the world ever saw, for the encouragement and exhibition of the various accomplishments of man. The labours of the athlete derived dignity and grandeur from the majesty of the audience before whom they were exerted. The wreath of wild olive gained at the Olympic games was the most glorious national prize that the Greek could aspire to, or obtain. An Olympic victor reflected honour and renown on his native city : his fellow-citizens hailed him on his return home with songs of triumph and rejoicing : his name was inscribed in the national records, and he became a sharer in the national glories of Greece. To receive the praise of the assembled multitudes at Olympia, was to receive such a distinction as could be gained and granted in no other country : and the great Themistocles declared that, in the shouts of applause with which he was hailed at Olympia, he had received the noblest reward of the toils and dangers he had undergone in defence of Greece. (*Plutarch. vit. Themist. 17.*) Nor must it be forgotten, that the skill of the athlete was nearly allied to that of the soldier ; and that the games served in many respects as introductions and preparations for the art of war. It is easy, then, to see how noble a subject of poetry was furnished by the great games of Greece to the grave and majestic genius of Pindar's muse.

ΠΥΘΙΟΝΙΚΑΙ.

ΠΥΘΙΟΝΙΚΑΙ Α΄.
ΙΕΡΩΝΙ ΑΙΤΝΑΙΩΙ
ΑΡΜΑΤΙ.

STROPHÆ.

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Στρ. α΄.

Χρυσέα φόρμιγξ, Ἀπόλλωνος καὶ ἰοπλοκάμων
σύνδικον Μοισᾶν κτέανον· τᾷς ἀκούει μὲν βάσις, ἀγλαΐας ἀρχά,

πείθονται δ' αἰδοὶ σάμασιν,
 ἀγῆσιχόρων ὁπότεν προοιμίων ἀμβολὰς τεύχῃς ἐλελιζόμενα.
 καὶ τὸν αἰχματὰν κεραυνὸν σβεννύεις 5
 ἀενάου πυρός. εὖδει δ' ἀνὰ σκάπτῳ Διὸς αἰετός, ὠκείαν πτέρυνγ'
 ἀμφοτέρωθεν χαλάξαις,

Ἄντ. α'.

ἀρχὸς οἰωνῶν, κελαινῶπιν δ' ἐπὶ οἱ νεφέλαν
 ἀγκύλῳ κρατί, γλεφάρων ἀδὺ κλαΐστρον, κατέχευας. ὁ δὲ
 κνώσσων
 ὑγρὸν νῶτον αἰωρεῖ, τεαῖς
 ῥιπαῖσι κατασχόμενος. καὶ γὰρ βιατὰς Ἄρης, τραχεῖαν ἄνευθε
 λιπὼν 10
 ἐγχείων ἀκμὰν, ἰαίνει καρδίαν
 κώματι, κῆλα δὲ καὶ δαιμόνων θέλγει φρένας, ἀμφί τε Λατοίδα
 σοφία βαθυκόλπων τε Μοισᾶν.

Ἐπ. α'.

ὅσσα δὲ μὴ πεφίληκε Ζεὺς ἀτύζονται βοᾶν
 Πιερίδων αἶοντα, γᾶν τε καὶ πόντον κατ' ἀμαιμάκετον,
 ὅς τ' ἐν αἰνᾷ Ταρτάρῳ κεῖται, θεῶν πολέμιος, 15
 Τυφῶς ἑκατοντακάρανος· τὸν ποτε
 Κιλίκιον θρέψεν πολυώνυμον ἄντρον· νῦν γε μὰν
 ταί θ' ὑπὲρ Κύμας ἀλιερκέες ὄχθαι
 Σικελία τ' αὐτοῦ πιέζει στέρνα λαχνάεντα· κίων δ' οὐρανία
 συνέχει,
 νιφόεσσ' Αἴτνα, πάνετες χιόνος ὀξείας τιθήνα· 20

Στρ. β'.

τᾶς ἐρεύγονται μὲν ἀπλάτου πυρὸς ἀγνόταται
 ἐκ μυχῶν παγαί· ποταμοὶ δ' ἀμέραισιν μὲν προχέοντι ρόον
 καπνοῦ
 αἶθων· ἀλλ' ἐν ὄρφναισιν πέτρας
 φοίνισσα κυλινδομένα φλόξ ἐς βαθεῖαν φέρει πόντου πλάκα σὺν
 πατάγῳ.

κεῖνο δ' Ἀφαίστοιο κρουνοὺς ἔρπετον
 25
 δεινοτάτους ἀναπέμπει· τέρας μὲν θαυμάσιον προσιδέσθαι, θαῦμα
 δὲ καὶ παριόντων ἀκοῦσαι,

Ἀντ. β'.

οἶον Αἴτνας ἐν μελαμφύλλοις δέδεται κορυφαῖς
 καὶ πέδῳ, στρωμνὰ δὲ χαράσσοισ' ἅπαν νῶτον ποτικεκλιμένον
 κεντεῖ.

εἶη, Ζεῦ, τὴν εἶη ἀνδάνειν,
 ὃς τοῦτ' ἐφέπεις ὄρος, εὐκάρπιο γαίας μέτωπον, τοῦ μὲν
 ἐπωνυμίαν 30

κλεινὸς οἰκιστὴρ ἐκύδανε πύλιν
 γείτονα, Πυθιάδος δ' ἐν δρόμῳ κάρυξ ἀνείπε νιν ἀγγέλλων
 Ἰέρωνος ὑπὲρ καλλινίκου

Ἐπ. β'.

ἄρμασι. ναυσιφορήτοις δ' ἀνδράσι πρῶτα χάρις
 ἐς πλόον ἀρχομένοις πομπαῖον ἐλθεῖν οὔρον· εἰκότα γὰρ
 καὶ τελευτὰν φερτέραν νόστου τυχεῖν. ὁ δὲ λόγος 35
 ταύταις ἐπὶ συντυχίαις δόξαν φέρει
 λοιπὸν ἔσσεσθαι στεφάνοισί νιν ἵπποις τε κλυτὰν
 καὶ σὺν εὐφώνοις θαλίαις ὀνομαστάν.

Λύκιε καὶ Δάλου ἀνάσσων Φοῖβε, Παρνασοῦ τε κράναν Κασταλίαν
 φιλέων,
 ἐθελήσαις ταῦτα νόῳ τιθέμεν εὐανδρόν τε χώραν. 40

Στρ. γ'.

ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροταῖς ἀρεταῖς,
 καὶ σοφοὶ καὶ χερσὶ βιαταὶ περίγλωσσοί τ' ἔφυν. ἄνδρα δ' ἐγὼ
 κείνον

αἰνῆσαι μενοινῶν ἔλπομαι
 μὴ χαλκοπάραον ἄκουθ' ὥσειτ' ἀγῶνος βαλεῖν ἔξω παλάμα
 δονέων,

μακρὰ δὲ ρίψαις ἀμεύσασθ' ἀντίους.

εἰ γὰρ ὁ πᾶς χρόνος ὄλβον μὲν οὕτω καὶ κτεάνων δόσιν εὐθύνοι,
καμάτων δ' ἐπίλασιν παράσχοι.

Ἄντ. γ'.

ἦ κεν ἀμνάσειεν, οἷαίς ἐν πολέμοισι μάχαις
τλάμονι ψυχᾷ παρέμειν', ἀνίχ' εὐρίσκοντο θεῶν παλάμαις τιμάν,
οἷαν οὔτις Ἑλλάνων δρέπει,
πλούτου στεφάνωμ' ἀγέρωχον. νῦν γε μὰν τὰν Φιλοκτῆταο δίκαν
ἐφέπων 50

ἐστρατεύθη· σὺν δ' ἀνάγκᾳ μιν φίλον
καί τις ἐὼν μεγαλάνωρ ἔσανεν. φαντὶ δὲ Λαμνόθεν ἔλκει τειρό-
μενον μεταμείβοντας ἐλθεῖν

Ἐπ. γ'.

ἥρως ἀντιθέους Ποίαντος νιὸν τοξόταν·
ὃς Πριάμοιο πόλιν πέρσεν, τελεύτασέν τε πόνουσ Δαναοῖς,
ἀσθενεῖ μὲν χρωτὶ βαίνων, ἀλλὰ μοιρίδιον ἦν. 55
οὕτω δ' Ἰέρωνι θεὸς ὀρθωτῆρ πέλοι
τὸν προσέρποντα χρόνον, ὦν ἔραται καιρὸν διδούς.
Μοῖσα, καὶ παρ Δεινομένει κελαδῆσαι
πίθεό μοι ποινὰν τεθρίππων. χάρμα δ' οὐκ ἀλλότριον νικαφορία
πατέρος.
ἄγ' ἔπειτ' Αἴτνας βασιλεῖ φίλιον ἐξεύρωμεν ὕμνον 60

Στρ. δ'.

τῷ πόλιν κείναν θεοδμάτῳ σὺν ἐλευθερίᾳ
Ἑλλίδος στάθμας Ἰέρων ἐν νόμοις ἔκτισσ'. ἐθέλοντι δὲ Παμ-
φύλου
καὶ μὰν Ἡρακλειδᾶν ἔκγονοι
ὄχθαις ὑπο Ταυγέτου ναίοντες αἰεὶ μένειν τεθμοῖσιν ἐν Αἰγίμιου
Δωρίοις. ἔσχον δ' Ἀμύκλας ὄλβιοι, 65
Πινδόθεν ὀρνύμενοι, λευκοπώλων Τυνδαριδᾶν βαθύδοξοι γεῖτονες,
ὧν κλέος ἄνθησεν αἰχμᾶς.

Ἄντ. δ'.

Ζεῦ τέλει', αἰεὶ δὲ τοιαύταν Ἀμένα παρ' ὕδωρ
αἶσαν ἀστοῖς καὶ βασιλευῶσιν διακρίνειν ἔτυμον λόγον ἀνθρώπων.
σύν τοι τίν κεν ἀγητὴρ ἀνὴρ,
νίῳ τ' ἐπιτελλόμενος, δᾶμον γεραίρων τράποι σύμφωνον ἐφ'
ἀσυχίαν. 70

λίσσομαι νεῦσον, Κρονίων, ἄμερον
ὄφρα κατ' οἶκον ὁ Φοῖνιξ ὁ Τυρσανῶν τ' ἀλαλατὸς ἔχη, ναυσί-
στονον ὕβριν ἰδὼν τὰν πρὸ Κύμας·

Ἐπ. δ'.

οἷα Συρακοσίων ἀρχῷ δαμασθέντες πάθον,
ὠκυπόρων ἀπὸ ναῶν ὅς σφιν ἐν πόντῳ βάλεθ' ἀλικίαν,
Ἑλλάδ' ἐξέλκων βαρείας δουλίας. ἀρέομαι 75
παρ μὲν Σαλαμῖνος Ἀθαναίων χάριν
μισθόν, ἐν Σπάρτῃ δ' ἐρέων πρὸ Κιθαιρῶνος μάχαν,
ταῖσι Μήδαιοι κάμον ἀγκυλότοξοι,
παρὰ δὲ τὰν εὐνδρον ἀκτὰν Ἰμέρα παίδεσσιν ὕμνον Δεινομένους
τελέσαις,
τὸν ἐδέξαντ' ἀμφ' ἀρετᾷ, πολεμίων ἀνδρῶν καμόντων. 80

Στρ. ε'.

καιρὸν εἰ φθέγξαιο, πολλῶν πείρατα συντανύσαις
ἐν βραχεῖ, μείων ἔπεται μῶμος ἀνθρώπων. ἀπὸ γὰρ κόρος
ἀμβλύνει
αἰανὴς ταχείας ἐλπίδας·
ἀστῶν δ' ἀκοὰ κρύφιον θυμὸν βαρύνει μάλιστ' ἐσλοῖσιν ἐπ'
ἄλλοτρίοις.
ἀλλ' ὅμως, κρέσσω γὰρ οἰκτιρμοῦ φθόνος, 85
μὴ παρίει καλά. νῶμα δικαίῳ πηδαλίῳ στρατόν· ἀψευδεῖ δὲ
πρὸς ἄκμονι χάλκευε γλῶσσαν.

Ἄντ. ε'.

εἴ τι καὶ φλαῦρον παραιθύσσει, μέγα τοι φέρεται

παρ σέθεν. πολλῶν ταμίας ἐσσί· πολλοὶ μάρτυρες ἀμφοτέροις
πιστοί.

εὐανθεὶ δ' ἐν ὀργᾷ παρμένων,
εἴπερ τι φιλεῖς ἀκοῶν ἀδείαν αἰεὶ κλύειν, μὴ κάμνε λίαν δαπά-
ναις· 90

ἐξίει δ' ὥσπερ κυβερνάτας ἀνὴρ
ἰστίον ἀνεμόεν. μὴ δολωθῆς, ὦ φίλος, εὐτραπέλοις κέρδεσσ'·
ὀπιθόμβροτον αὔχημα δόξας

Ἐπ. ε'.

οἶον ἀποικομένων ἀνδρῶν δίαιταν μανύει
καὶ λογίοις καὶ ἀοιδοῖς. οὐ φθίνει Κροίσου φιλόφρων ἀρετά·
τὸν δὲ ταύρῳ χαλκῆῳ καυτῆρα νηλέα νόον 95
ἐχθρὰ Φάλαριν κατέχει παντᾷ φάτις,
οὐδέ μιν φόρμιγγες ὑπωρόφιοι κοινωνίαν
μαλθακὰν παίδων δάροισι δέκονται.
τὸ δὲ παθεῖν εἶς πρῶτον ἄθλων· εἶς δ' ἀκούειν δευτέρα μοῖρ'·
ἀμφοτέροισι δ' ἀνὴρ
ὅς ἂν ἐγκύρσῃ καὶ ἔλῃ, στέφανον ὕψιστον δέδεκται. 100

APMATI.

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C

ἔμμιν τόδε τᾶν λιπαρᾶν ἀπὸ Θηβᾶν φέρων
 μέλος ἔρχομαι ἀγγελίαν τετραορίας ἐλελίχθονος,
 εὐάρματος Ἰέρων ἐν αἷ κρατέων 5
 τηλανυγέσιν ἀνέδθησεν Ὀρτυγίαν στεφάνοις,
 ποταμίας ἔδος Ἀρτέμιδος, ἧς οὐκ ἄτερ
 κείνας ἀγαναῖσιν ἐν χερσὶ ποικιλανίους ἐδάμασσε πώλους.

Ἀντ. α'.

ἐπὶ γὰρ ἰοχέαιρα παρθένος χερὶ διδύμα
 ὃ τ' ἐναγώνιος Ἑρμᾶς αἰγλᾶντα τίθησι κόσμον, ξεστὸν ὅταν
 δίφρον 10

ἐν θ' ἄρματα πεισιχάλινα καταξευγνύη
 σθένος ἵππιον, ὀρσοτρίαιναι εὐρυβίαν καλέων θεόν.
 ἄλλοις δέ τις ἐτέλεσσε ἄλλος ἀνὴρ
 εὐαχέα βασιλεῦσιν ὕμνον, ἅποι' ἀρετᾶς.
 κελαδέοντι μὲν ἀμφὶ Κινύραν πολλάκις 15
 φᾶμαι Κυπρίων, τὸν ὃ χρυσοχαῖτα προφρόνως ἐφίλας Ἀπόλλων,

Ἐπ. α'.

ιερέα κτίλον Ἀφροδίτας· ἄγει δὲ χάρις φίλων ποίνιμος ἀντὶ
 ἔργων ὀπιζομένα·

σὲ δ', ὦ Δεινομένειε παῖ, Ζεφυρία πρὸ δόμων
 Λοκρὶς παρθένος ἀπύει, πολεμίων καμάτων ἐξ ἀμαχάνων
 διὰ τεὰν δύναμιν δρακεῖς ἀσφαλές. 20
 θεῶν δ' ἐφετμαῖς Ἰξίονα φαντὶ ταῦτα βροτοῖς
 λέγειν ἐν πτερόεντι τροχῷ
 παντᾷ κυλινδόμενον
 τὸν εὐεργέταν ἀγαναῖς ἀμοιβαῖς ἐποιχομένους τίνεσθαι.

Στρ. β'.

ἔμαθε δὲ σαφές. εὐμενέσσι γὰρ παρὰ Κρονίδαις 25
 γλυκὺν ἔλῶν βίοτον, μακρὸν οὐχ ὑπέμεινεν ὄλβον, μαινομέναις
 φρασὶν

Ἦρας ὅτ' ἐράσσατο, τὰν Διὸς εὐναὶ λάχον
 πολυγαθέες· ἀλλὰ νιν ὕβρις εἰς ἀνάταν ὑπεράφανον

ᾠρσεν· τάχα δὲ παθὼν εἰκότ' ἀνὴρ
ἑξαίρετον ἔλε μόχθον. αἱ δύο δ' ἀμπλακίαι 30
φερέποιοι τελέθοντι. τὸ μὲν ἥρως ὅτι
ἐμφύλιον αἷμα πρῶτιστος οὐκ ἄτερ τέχνας ἐπέμιξε θνατοῖς·

Ἄντ. β'.

ὅτι τε μεγαλοκευθέεσσιν ἐν ποτε θαλάμοις
Διὸς ἄκουτιν ἐπειράτο. χρή δὲ κατ' αὐτὸν αἰεὶ παντὸς ὄραν
μέτρον.

εὐναὶ δὲ παράτροποι ἐς κακότατ' ἀθρόαν 35
ἑβαλόν ποτε καὶ τὸν ἐκόντ'· ἐπεὶ νεφέλα παρελέξατο,
ψεύδος γλυκὺ μεθέπων, αἰδρις ἀνήρ·
εἶδος γὰρ ὑπεροχωτάτα πρέπεν οὐρανιᾶν
θυγατέρι Κρόνου· ἄντε δόλον αὐτῷ θέσαν
Ζηνὸς παλάμαι, καλὸν πῆμα. τὸν δὲ τετράκναμον ἔπραξε
δεσμόν, 40

Ἐπ. β'.

ἐὼν ὄλεθρον ὄγ'· ἐν δ' ἀφύκτοισι γυιοπέδαις πεσὼν τὰν πολὺ-
κοινον ἀνδέξατ' ἀγγελίαν.

ἄνευ οἱ Χαρίτων τέκεν γόνον ὑπερφίαλον,
μόνα καὶ μόνον, οὐτ' ἐν ἀνδράσι γερασφόρον οὐτ' ἐν θεῶν νόμοις·
τὸν ὀνύμαξε τράφοισα Κένταυρον, ὃς
ἵπποισι Μαγνητίδεσσιν ἐμίγνυτ' ἐν Παλίου 45
σφυροῖς, ἐκ δ' ἐγένοντο στρατὸς
θαυμαστὸς, ἀμφοτέροις
ὁμοῖοι τοκεῦσι, τὰ ματρόθεν μὲν κάτω, τὰ δ' ὑπερθε πατρός.

Στρ. γ'.

θεὸς ἅπαν ἐπὶ ἐλπίδεσσι τέκμαρ ἀνύεται,
θεὸς, ὃ καὶ πτερόεντ' αἰετὸν κίχρε, καὶ θαλασσαῖον παραμείβεται
δελφίνα, καὶ ὑψιφρόνων τιν' ἑκαμψε βροτῶν, 51
ἐτέροισι δὲ κῦδος ἀγήραον παρέδωκ'. ἐμὲ δὲ χρεῶν
φεύγειν δάκος ἀδινὸν κακαγοριᾶν,
εἶδον γὰρ ἐκὰς ἐὼν ταπόλλ' ἐν ἀμαχανίᾳ

ψογερὸν Ἀρχίλοχον βαρυλόγοις ἔχθεσιν 55
 παινόμενον· τὸ πλουτεῖν δὲ σὺν τύχῃ πότμου σοφίας ἄριστον.

Ἀντ. γ'.

τὺ δὲ σάφα νιν ἔχεις, ἐλευθέρῃ φρενὶ πεπαρεῖν,
 πρύτανι κύριε πολλῶν μὲν εὐστεφάνων ἀγυιῶν καὶ στρατοῦ.
 εἰ δέ τις

ἤδη κτεάτεσσιν τε καὶ περὶ τιμῇ λέγει
 ἕτερόν τιν' ἂν Ἑλλάδα τῶν πάροιθε γενέσθαι ὑπέρτερον, 60
 χαύνα πρᾶπίδι παλαιμονεῖ κενεά.
 εὐανθέα δ' ἀναβάσσομαι στόλον ἀμφ' ἀρετῇ
 κελαδέων. νεότατι μὲν ἀρήγει θράσος
 δεινῶν πολέμων· ὅθεν φασὶ καὶ σὲ τὰν ἀπείρονα δόξαν εὔρεῖν,

Ἐπ. γ'.

τὰ μὲν ἐν ἱππόσοις ἀνδρεσσι μαρνάμενον, τὰ δ' ἐν πεζομά-
 χαισι· βουλαὶ δὲ πρεσβύτεραι 65

ἀκίνδυνον ἐμοὶ ἔπος ποτὶ σὲ πάντα λόγον
 ἐπαινεῖν παρέχοντι. χαῖρε. τόδε μὲν κατὰ Φοῖνισσαν ἐμπολὴν
 μέλος ὑπὲρ πολιᾶς ἁλὸς πέμπεται·
 τὸ Καστόρειον δ' ἐν Αἰολίδεσσι χορδαῖς ἐκὼν
 ἄθρησον χάριν ἐπτακτύπου 70
 φόρμιγγος ἀντόμενος.
 γένοι' οἷος ἐσσι μαθὼν· καλὸς τοι πίθων παρὰ παισὶν, αἰεὶ

Στρ. δ'.

καλός. ὁ δὲ Ῥαδάμανθυς εὖ πέπραγεν, ὅτι φρενῶν
 ἔλαχε καρπὸν ἀμώμητον, οὐδ' ἀπάταισι θυμὸν τέρπεται ἔνδοθεν·
 οἷα ψιθύρων παλάμαις ἔπετ' αἰεὶ βροτῶ. 75
 ἄμαχον κακὸν ἀμφοτέροις διαβολιᾶν ὑποφαύτιες,
 ὀργαῖς ἀτενὲς ἀλωπέκων ἱκελοι.
 κερδοῖ δὲ τί μάλα τοῦτο κερδαλέον τελέθει ;
 ἄτε γὰρ εἰνάλιον πόνον ἐχοίσας βαθὺ
 σκευᾶς ἐτέρας, ἀβάπτιστός εἰμι, φελλὸς ὥς ὑπὲρ ἔρκος, ἄλμας. 80

Ἄντ. δ'.

ἀδύνατα δ' ἔπος ἐκβαλεῖν κραταιὸν ἐν ἀγαθοῖς
δόλιον ἀστὸν· ὅμως μὰν σαίνων ποτὶ πάντας, ἀγὰν πάγχυ
διαπλέκει.

οὐ οἱ μετέχω θράσεος. φίλον εἴη φιλεῖν·
ποτὶ δ' ἐχθρὸν ἅτ' ἐχθρὸς ἐὼν λύκοιο δίκαν ὑποθεύσομαι,
ἄλλ' ἄλλοτε πατέων ὁδοῖς σκολιαῖς. 85

ἐν πάντα δὲ νόμον εὐθύγλωσσος ἀνὴρ προφέρει,
παρὰ τυραννίδι, χῶπόταν ὁ λάβρος στρατὸς,
χῶταν πόλιν οἱ σοφοὶ τηρέωντι. χρὴ δὲ πρὸς θεὸν οὐκ ἐρίζειν,

Ἐπ. δ'.

ὃς ἀνέχει ποτὲ μὲν τὰ κείνων, τότε αὖθ' ἑτέροις ἔδωκεν μέγα
κῦδος. ἀλλ' οὐδὲ ταῦτα νόον

ἰαίνει φθονερῶν· στάθμας δὲ τινος ἐλκόμενοι 90
περισσᾶς ἐνέπαξαν ἔλκος ὀδυναρὸν ἐᾶ πρόσθε καρδίᾳ,
πρὶν ὅσα φροντίδι μητίονται τυχεῖν.

φέρειν δ' ἐλαφρῶς ἐπαυχένιον λαβόντα ζυγὸν
ἀρήγει· ποτὶ κέντρον δέ τοι
λακτιζέμεν τελέθει 95

ὀλισθηρὸς οἶμος. ἀδόντα δ' εἴη με τοῖς ἀγαθοῖς ὁμιλεῖν.

ΠΥΘΙΟΝΙΚΑΙ Γ.
ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩΙ
ΚΕΛΗΤΙ.

STROPHÆ.

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ΕΡΟΔΙ.

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Στρ. α'.

Ἦθελον Χείρωνά κε Φιλλυρίδαν,
 εἰ χρεὼν τοῦθ' ἀμετέρας ἀπὸ γλώσσας κοινὸν εὖξασθαι ἔπος,

ζῶειν τὸν ἀποιοχόμενον,

Οὐρανίδα γόνον εὐρυμέδοντα Κρόνου, βάσσαισί τ' ἄρχειν Παλίου
Φῆρ' ἀγρότερον,

νοῦν ἔχοντ' ἀνδρῶν φίλον· οἷος ἐὼν θρέψεν ποτὲ 5

τέκτονα νωδυνιᾶν ἄμερον γυιαρκέων Ἀσκληπίον,

ἥρωα παντοδαπᾶν ἀλκτῆρα νούσων.

Ἄντ. α'.

τὸν μὲν εὐύππου Φλεγύα θυγάτηρ

πρὶν τελέσσαι ματροπόλῳ σὺν Ἑλειθυίᾳ, δαμείσα χρυσέις

τόξοισιν ὕπ' Ἀρτέμιδος, 10

εἰς Ἀἶδα δόμον ἐν θαλάμῳ κατέβα τέχναις Ἀπόλλωνος. χόλος

δ' οὐκ ἀλίθιος

γίγνεται παίδων Διός. ἃ δ' ἀποφλαυρίξαισά νιν

ἀμπλακίαισι φρενῶν, ἄλλον αἶνησεν γάμον κρύβδαν πατρός,

πρόσθεν ἀκειρεκόμα μιχθεῖσα Φοίβῳ,

Ἐπ. α'.

καὶ φέροισα σπέρμα θεοῦ καθαρόν.

15

οὐδ' ἔμειν' ἐλθεῖν τράπεζαν νυμφίαν

οὐδὲ παμφώνων ἰαχὰν ὕμεναίων, ἄλικες

οἷα παρθένοι φιλέοισιν ἐταῖραι

ἔσπερίαις ὑποκουρίζεσθ' αἰοδαῖς· ἀλλὰ τοι

ἥρατο τῶν ἀπεόντων· οἷα καὶ πολλοὶ πάθον.

20

ἔστι δὲ φύλον ἐν ἀνθρώποισι ματαιότατον,

ὅστις αἰσχύνων ἐπιχώρια παπταίνει τὰ πόρσω,

μεταμῶνια θηρεύων ἀκράντοισ ἐλπίσιν.

Στρ. β'.

ἔσχε τοιαύταν μεγάλην ἀνάταν

καλλιπέπλου λῆμα Κορωνίδος. ἐλθόντος γὰρ εὐνάσθη ξένου 25

λέκτροισιν ἀπ' Ἀρκαδίας.

οὐδ' ἔλαθε σκοπόν· ἐν δ' ἄρα μηλοδόκῳ Πυθῶνι τόσσαις ἄϊεν

ναοῦ βασιλεὺς

Λοξίας κοινᾶν παρ' εὐθυτάτῳ, γνώμα πιθῶν,

πάντα ἴσαντι νόφ· ψευδέων δ' οὐχ ἄπτεται· κλέπτει τέ νιν
οὐ θεὸς οὐ βροτὸς ἔργοις οὔτε βουλαῖς. 30

Ἀντ. β'.

καὶ τότε γνοὺς Ἴσχυος Εἰλατίδα
ξεινίαν κοίταν ἄθεμίν τε δόλον, πέμψεν κυσιγνήταν μένει
θύοισαν ἀμαιμακέτῳ
ἐς Λακέρειαν. ἐπεὶ παρὰ Βοιβιάδος κρημνοῖσιν ὄκει παρθένος.
δαίμων δ' ἕτερος
ἐς κακὸν τρέψαις ἑδαμάσαστό νιν· καὶ γειτόνων 35
πολλοὶ ἐπαῦρον, ἀμᾶ δ' ἔφθαρεν, πολλὰν δ' ὄρει πῦρ ἐξ ἐνὸς
σπέρματος ἐνθορὸν ἀΐστωσεν ὕλαν.

Ἐπ. β'.

ἀλλ' ἐπεὶ τείχει θέσαν ἐν ξυλίνῳ
σύγγονοι κούραν, σέλας δ' ἀμφέδραμεν
λάβρον Ἀφαίστου, τότε ἔειπεν Ἀπόλλων· Ὁυκέτι 40
ἑτλᾶσσομαι ψυχᾷ γένος ἀμὸν ὀλέσσαι
οἰκτροτάτῳ θανάτῳ ματρὸς βαρεῖα σὺν πάθῃ.
ὥς φάτο· βάματι δ' ἐν πρώτῳ κιχὼν παῖδ' ἐκ νεκροῦ
ἄρπασε· καιομένα δ' αὐτῷ διέφανε πυρά·
καὶ ῥά μιν Μάγνητι φέρων πόρε Κενταύρῳ διδάξαι 45
πολυπήμονας ἀνθρώποισιν ἰᾶσθαι νόσους.

Στρ. γ'.

τοὺς μὲν ὦν, ὅσσοι μόλον αὐτοφύτων
ἐλκέων ξυνάονες, ἢ πολιῷ χαλκῷ μέλη τετρωμένοι
ἢ χερμάδι τηλεβόλῳ,
ἢ θερινῷ πυρὶ περθόμενοι δέμας ἢ χειμῶνι, λύσαις ἄλλον
ἀλλοίων ἀχέων 50
ἔξαγεν, τοὺς μὲν μαλακαῖς ἐπαιοδαῖς ἀμφέπων,
τοὺς δὲ προσανέα πίνοντας, ἢ γυίοις περάπτων πάντοθεν
φάρμακα, τοὺς δὲ τομαῖς ἔστασεν ὀρθούς.

Ἀντ. γ'.

ἀλλὰ κέρδει καὶ σοφία δίδεται.

ἔτραπεν καὶ κείνον ἀγάνορι μισθῷ χρυσὸς ἐν χερσὶν φανείς 55
 ἄνδρ' ἐκ θανάτου κομίσαι

ἤδη ἀλωκότα· χερσὶ δ' ἄρα Κρονίων ῥίψαις δι' ἀμφοῖν ἀμπνοῶν
 στέρνων καθέλεν

ὠκέως, αἶθων δὲ κεραυνὸς ἐνέσκιμψεν μόρον.

χρὴ τὰ ἐοικότα παρ δαιμόνων μαστενέμεν θναταῖς φρασιν,
 γνόντα τὸ παρ ποδός, οἷας εἰμὲν αἴσας. 60

μῆ, φίλα ψυχά, βίον ἀθάνατον Ἐπ. γ'.

σπεῦδε, τὰν δ' ἔμπρακτον ἄντλει μαχανάν.

εἰ δὲ σώφρων ἄντρον ἔναι' ἔτι Χείρων, καί τί οἱ

φίλτρον ἐν θυμῷ μελιγάρυες ὕμνοι

ἰμέτεροι τίθεν' ἰατῆρά τοι κέν νιν πίθον 65

καί νυν ἐσλοῖσι παρασχεῖν ἀνδράσιν θερμᾶν νόσων

ἢ τινα Λατοῖδα κεκλημένον ἢ πατέρος.

καί κεν ἐν ναυσὶν μόλον Ἴονίαν τέμνων θάλασσαν

Ἀρέθουσαν ἐπὶ κράναν παρ' Αἰτναῖον ξένον,

ὅς Συρακόσσαισι νέμει βασιλεὺς Στρ. δ'.

πραῦς ἀστοῖς οὐ φθονέων ἀγαθοῖς, ξείνοις δὲ θαυμαστὸς πατήρ.

τῷ μὲν διδύμας χάριτας,

εἰ κατέβαν ὑγίειαν ἄγων χρυσεᾶν κῶμόν τ' ἀέθλων Πυθίων
 αἶγλαν στεφάνοις,

τοὺς ἀριστεύων Φερένικος ἔλ' ἐν Κίρρᾳ ποτέ·

ἀστέρος οὐρανίου φαμὶ τηλαυγέστερον κείνῳ φάος 75

ἐξικόμαν κε βαθὺν πόντον περάσαις.

ἀλλ' ἐπεύξασθαι μὲν ἐγὼν ἐθέλω Ἀντ. δ'.

Ματρί, τὰν κοῦραι παρ' ἐμὸν πρόθυρον σὺν Πανὶ μέλπονται θαμὰ
 σεμνὰν θεὸν ἐννύχιαι.

εἰ δὲ λόγων συνέμεν κορυφάν, Ἱέρων, ὀρθὰν ἐπίστα, μανθάνων
 οἶσθα προτέρων 80

ἐν παρ' ἐσλὸν πῆματα σύνδυο δαίονται βροτοῖς

ἀθάνατοι. τὰ μὲν ὧν οὐ δύνανται νήπιοι κόσμῳ φέρειν,

ἀλλ' ἀγαθοί, τὰ καλὰ τρέψαντες ἔξω.

τὴν δὲ μοῖρ' εὐδαιμονίας ἔπεται.

Ἐπ. δ'.

λαγέταν γάρ τοι τύραννον δέρκεται,

85

εἴ τιν' ἀνθρώπων, ὁ μέγας πότμος. αἰὼν δ' ἀσφαλής

οὐκ ἔγεντ' οὐτ' Αἰακίδα παρὰ Πηλεῖ

οὔτε παρ' ἀντιθέῳ Κάδμῳ· λέγονται μὰν βροτῶν

ὄλβον ὑπέρτατον οἷ σchein, οἷτε καὶ χρυσαμπύκων

μελπομενᾶν ἐν ὄρει Μοισᾶν καὶ ἐν ἑπταπύλοις

90

ἄϊον Θήβαις, ὁπόθ' Ἀρμονίαν γᾶμεν βοῶπιν,

ὁ δὲ Νηρέος εὐβούλου Θέτιν παῖδα κλυτάν.

καὶ θεοὶ δαΐσαντο παρ' ἀμφοτέροις,

Στρ. ε'.

καὶ Κρόνου παῖδας βασιλῆας ἴδον χρυσείαις ἐν ἔδραις, ἔδνα τε

δέξαντο· Διὸς δὲ χάριν

95

ἐκ προτέρων μεταμειψάμενοι καμάτων ἔστασαν ὀρθὰν καρδίαν.

ἐν δ' αὖτε χρόνῳ

τὸν μὲν ὀξεύουσι θύγατρες ἐρήμωσαν πάθαις

εὐφροσύνας μέρος αἱ τρεῖς· ἀτὰρ λευκωλένῳ γε Ζεὺς πατὴρ

ἦλυθεν ἐς λέχος ἱμερτὸν Θυῶνα.

τοῦ δὲ παῖς, ὄνπερ μόνον ἀθανάτα

Ἀντ. ε'.

τίκτεν ἐν Φθίᾳ Θέτις, ἐν πολέμῳ τόξοις ἀπὸ ψυχὰν λιπῶν

101

ᾧρσεν πυρὶ καιόμενος

ἐκ Δαναῶν γόον. εἰ δὲ νόῳ τις ἔχει θνατῶν ἀλαθείας ὁδόν, χρή

πρὸς μακάρων

τυγχάνοντ' εὖ πασχέμεν. ἄλλοτε δ' ἄλλοιαι πνοαὶ

ὑψιπετᾶν ἀνέμων. ὄλβος οὐκ ἐς μακρὸν ἀνδρῶν ἔρχεται,

105

ὅς πολλὺς εὐτ' ἂν ἐπιβρίσαις ἔπηται.

σμικρὸς ἐν σμικροῖς, μέγας ἐν μεγάλοις

Ἐπ. ε'.

ἔσσομαι· τὸν ἀμφέποντ' αἰεὶ φρασὶν

δαίμον' ἀσκήσω κατ' ἐμὴν θεραπεύων μαχανάν.

εἰ δέ μοι πλούτον θεὸς ἄβρὸν ὀρέξαι,

110

ἐλπίδ' ἔχω κλέος εὐρέσθαι κεν ὑψηλὸν πρόσω.

Νέστορα καὶ Λύκιον Σαρπηδόν', ἀνθρώπων φάτις,

ἐξ ἐπέων κελαδεννῶν, τέκτονες οἷα σοφοὶ

ἄρμωσαν, γιγνώσκομεν. ἃ δ' ἀρετὰ κλειναῖς ἀοιδαῖς

χρονία τελέθει. παύροις δὲ πράξασθ' εὐμαρές.

115

ΠΥΘΙΟΝΙΚΑΙ Δ.
ΑΡΚΕΣΙΛΑΙ ΚΥΡΗΝΑΙΩΙ
ΚΕΛΗΤΙ.

STROPHÆ.

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EPODI.

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Σάμερον μὲν χρή σε παρ' ἀνδρὶ φίλῳ Στρ. α'.
 στᾶμεν, εὐίππου βασιλῆι Κυράνας, ὅφρα κωμάζοντι σὺν Ἀρκε-
 σίλα,

Μοῖσα, Λατοΐδαισιν ὀφειλόμενον Πυθῶνί τ' αὖξῃς οὖρον ὕμνων,
 ἔνθα ποτὲ χρυσέων Διὸς αἰητῶν πάρεδρος
 οὐκ ἀποδάμου Ἀπόλλωνος τυχόντος ἰρέα
 χρῆσεν οἰκιστῆρα Βάττον καρποφόρου Λιβύας, ἱερὰν
 νᾶσον ὥς ἤδη λιπὼν κτίσσειεν εὐάρματον
 πόλιν ἐν ἀργαέντι μαστῶ,

5

καὶ τὸ Μηδείας ἔπος ἀγκομίσαιθ' Ἀντ. α'.
 ἐβδόμα καὶ σὺν δεκάτῃ γενεᾷ Θήραιοι, Αἰήτα τό ποτε ζαμενῆς
 παῖς ἀπέπνευσ' ἀθανάτου στόματος, δέσποινα Κόλχων. εἶπε δ'
 οὕτως

11

ἡμιθέοισιν Ἰάσονος αἰχματᾶο ναύταις·
 Κέκλυτε, παῖδες ὑπερθύμων τε φωτῶν καὶ θεῶν·
 φαρμὶ γὰρ τᾶσδ' ἐξ ἀλιπλάκτου ποτὲ γᾶς Ἐπάφοιο κόραν
 ἀστέων ῥίζαν φυτεύσεσθαι μελησίμβροτον
 Διὸς ἐν Ἀμμωνος θεμέθλοις.

15

ἄντ' ἐπ. α'.
 ἀντὶ δελφίνων δ' ἐλαχυπτερύγων ἵππους ἀμείψαντες θοάς,
 ἀνία τ' ἀντ' ἐρετμῶν δίφρους τε νωμάσοισιν ἀελλόποδας.
 κεῖνος ὄρνις ἐκτελευτάσει μεγαλᾶν πολίων
 ματρόπολιν Θήραν γενέσθαι, τὸν ποτε Τριτωνίδος ἐν προχοαῖς
 λίμνας θεῶ ἀνέρι εἰδομένῳ γαῖαν διδόντι
 ξείνια πρῶραθεν Εὐφάμος καταβάς
 δέξατ'· αἴσιον δ' ἐπὶ οἱ Κρονίων Ζεὺς πατὴρ ἔκλαγξε βροντάν·

ἀνίκ' ἄγκυραν ποτὶ χαλκόγενυν Στρ. β'.
 ναὶ κρημνάντων ἐπέτοσσε, θοᾶς Ἀργοῦς χαλινόν. δώδεκα δὲ
 πρότερον

25

ἀμέρας ἐξ Ὠκεανοῦ φέρομεν νώτων ὕπερ γαίας ἐρήμων
 εἰνάλιον δόρυ, κήδεσιν ἀνσπᾶσσαντες ἀμοῖς.
 τουτάκι δ' οἰοπόλος δαίμων ἐπῆλθεν, φαιδίμαν
 ἀνδρός αἰδοίου πρόσοψιν θηκόμενος· φιλίων δ' ἐπέων
 ἄρχεται, ξείνοισι ἅτ' ἐλθόντεσσιν εὐεργέται
 δεῖπν' ἐπαγγέλλοντι πρῶτον.

30

ἀλλὰ γὰρ νόστου πρόφασις γλυκεροῦ Ἄντ. β'.
κώλυεν μείναι. φάτο δ' Εὐρύπυλος Γαῖαόχου παῖς ἀφθίτου
Ἐννοσίδα

ἔμμεναι· γίγνωσκε δ' ἐπειγομένους· ἂν δ' εὐθὺς ἀρπάξαις ἀρούρας
δεξιτερᾷ προτυχὸν ξένιον μάστευσεν δοῦναι. 35
οὐδ' ἀπίθησέ ἱν, ἀλλ' ἥρως ἐπ' ἀκταῖσιν θορῶν
χειρὶ οἱ χεῖρ' ἀντερείσαις δέξατο βώλακα δαιμονίαν.
πεύθομαι δ' αὐτὰν κατακλυσθεῖσαν ἐκ δούρατος
ἐναλίου βᾶμεν σὺν ἄλμα

Ἐπ. β'.

ἐσπέρας, ὕγρῳ πελάγει σπομέναν. ἥ μάν νιν ὄτρυνον θαμὰ 40
λυσιπόνους θεραπόντεσσιν φυλάξαι· τῶν δ' ἐλάθοντο φρένες·
καὶ νυν ἐν τᾷδ' ἀφθιτον νάσῳ κέχνται Λιβύας
εὐρυχόρου σπέρμα πρὶν ὥρας. εἰ γὰρ οἴκοι νιν βάλε παρ' χθόνιον
Ἄϊδα στόμα, Ταίναρον εἰς ἱερὰν Εὐφάμος ἐλθὼν,
υἱὸς ἱππάρχου Ποσειδάωνος ἄναξ, 45
τόν ποτ' Εὐρώπα Τιτυοῦ θυγάτηρ τίκτε Καφισοῦ παρ' ὄχθαις·

τετράτων παίδων κ' ἐπιγενομένων Στρ. γ'.
αἰμά οἱ κείναν λάβε σὺν Δαναοῖς εὐρεῖαν ἄπειρον. τότε γὰρ
μεγάλας

ἐξανίστανται Λακεδαίμονος Ἀργείου τε κόλπου καὶ Μυκηνᾶν.
νῦν γε μὲν ἄλλοδαπᾶν κριτὸν εὐρήσει γυναικῶν 50
ἐν λέχεσιν γένος, οἳ κεν τάνδε σὺν τιμᾷ θεῶν
νᾶσον ἐλθόντες τέκωνται φῶτα κελαινεφέων πεδίῳ
δεσπόταν· τὸν μὲν πολυχρύσῳ ποτ' ἐν δώματι
Φοῖβος ἀμνάσει θέμισσιν

Πύθιον ναὸν καταβάντα, χρόνῳ Ἄντ. γ'.
ὑστέρῳ νάεσσι πολεῖς ἀγαγεῖν Νείλοιο πρὸς πῖον τέμενος
Κρονίδα. 56

ἥ ῥα Μηδείας ἐπέων στίχες· ἑπταξαν δ' ἀκίνητοι σιωπᾷ
ἥρωες ἀντίθιοι πυκινὰν μῆτιν κλύοντες.

ὦ μάκαρ νιέ Πολυμνάστου, σέ δ' ἐν τούτῳ λόγῳ
 χρησμὸς ὄρθωσεν μελίσσας Δελφίδος αὐτομάτῳ κελάδῳ· 60
 ἃ σε χαίρειν ἐστρὺς αὐδάσαισα πεπρωμένον
 βασιλέ' ἄμφανεν Κυράνα,

Ἐπ. γ'.

δυσθρόου φωνᾶς ἀνακρινόμενον ποινὰ τίς ἔσται πρὸς θεῶν.
 ἦ μάλα δὴ μετὰ καὶ νῦν, ὥστε φοινικανθέμου ἥρος ἀκμᾷ,
 παισὶ τούτοις ὄγδοον θάλλει μέρος Ἀρκεσίλας· 65
 τῷ μὲν Ἀπόλλων ἃ τε Πυθὼ κῦδος ἐξ ἀμφικτιόνων ἔπορεν
 ἵπποδρομίας. ἀπὸ δ' αὐτὸν ἐγὼ Μοίσαισι δώσω
 καὶ τὸ πάγχρυσον νάκος κριοῦ· μετὰ γὰρ
 κείνο πλευσάντων Μινυᾶν, θεόπομποί σφισιν τιμαὶ φύτευθεν.

τίς γὰρ ἀρχὰ δέξατο ναυτιλίας; Στρ. δ'.
 τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος δῆσεν ἄλοις; θέσφατον ἦν
 Πελίαν 71

ἐξ ἀγαυῶν Αἰολιδᾶν θανέμεν χεῖρεσσιν ἢ βουλαῖς ἀκάμπτους.
 ἦλθε δέ οἱ κρυόεν πυκινῷ μάντευμα θυμῷ,
 παρ μέσον ὀμφαλὸν εὐδένδροιο ῥηθὲν ματέρος·
 τὸν μονοκρήπιδα πάντως ἐν φυλακᾷ σχεθέμεν μεγάλα, 75
 εὖτ' ἂν αἰπεινῶν ἀπὸ σταθμῶν ἐς εὐδείελον
 χθόνα μόλῃ κλειτᾶς Ἰωλκοῦ,

Ἀντ. δ'.

ξείνος αἵτ' ὦν ἀστός. ὁ δ' ἄρα χρόνῳ
 ἵκετ' αἰχμαῖσιν διδύμαισιν ἀνὴρ ἔκπαγλος· ἐσθὰς δ' ἀμφότερόν
 νιν ἔχεν,
 ἃ τε Μαγνήτων ἐπιχώριος ἀρμόζοισα θαητοῖσι γυίοις, 80
 ἀμφὶ δὲ παρδαλέα στέγετο φρίσσοντας ὄμβρους
 οὐδὲ κομᾶν πλόκαμοι κερθέντες ὥχοντ' ἀγλαοί,
 ἀλλ' ἅπαν νῶτον καταίθυσσον. τάχα δ' εὐθὺς ἰὼν σφετέρας
 ἐστάθη γνώμας ἀταρβάκτοιο πειρώμενος
 ἐν ἀγορᾷ πλήθοντος ὄχλου. 85

Ἐπ. δ'.

τὸν μὲν οὐ γίγνωσκον· ὀπιζομένων δ' ἔμπας τις εἶπεν καὶ τόδε·
 Οὐ τι που οὗτος Ἀπόλλων, οὐδὲ μὰν χαλκάρματός ἐστι πόσις
 Ἀφροδίτας· ἐν δὲ Νάξῳ φαντὶ θανεῖν λιπαρῇ
 Ἰφιμεδείας παῖδας, ὦτον καὶ σέ, τολμάεις Ἐφιάλτα ἄναξ.
 καὶ μὰν Τιτυὸν βέλος Ἀρτέμιδος θήρευσεν κραιπνόν, 90
 ἐξ ἀνικάτου φαρέτρας ὀρνύμενον,
 ὅφρα τις τῶν ἐν δυνατῷ φιλοτάτων ἐπιψαύειν ἔραται.

τοὶ μὲν ἀλλάλοισιν ἀμειβόμενοι 89
 γάρυον τοιαῦτ'· ἀνὰ δ' ἡμιόνοις ξεστῇ τ' ἀπήνα προτροπάδαν
 Πελίας

ἴκετο σπεύδων· τάφε δ' αὐτίκα παπτάναις ἀρίγνωτον πέδιλον
 δεξιτερῷ μόνον ἀμφὶ ποδί. κλέπτων δὲ θυμῷ 96
 δεῖμα προσέννεπε· Ποίαν γαῖαν, ὦ ξεῖν', εὐχέαι
 πατρίδ' ἔμμεν; καὶ τίς ἀνθρώπων σε χαμαιγενέων πολλῶν
 ἐξανῆκεν γαστρός; ἐχθίστοισι μὴ ψεύδεσιν
 καταμιάναις εἰπὲ γένναν. 100

τὸν δὲ θαρσήσαις ἀγανοῖσι λόγοις 97
 ὦδ' ἀμείφθη· Φαμὶ διδασκαλίαν Χείρωνος οἴσειν. ἄντροθε γὰρ
 νέομαι
 παρ Χαρικλοῦς καὶ Φιλύρας, ἵνα Κενταύρου με κοῦραι θρέψαν
 ἀγναί.

εἵκοσι δ' ἐκτελέσαις ἐνιαυτοὺς οὔτε ἔργον
 οὔτ' ἔπος εὐτράπελον κείνοισιν εἰπὼν ἰκόμαν 105
 οἴκαδ', ἀρχαίαν κομίζων πατρὸς ἐμοῦ, βασιλευομέναν
 οὐ κατ' αἶσαν, τάν ποτε Ζεὺς ὥπασεν λαγέτα
 Αἰόλῳ καὶ παισὶ, τιμάν.

Ἐπ. ε'.

πεύθομαι γάρ νιν Πελίαν ἄθεμιν λευκαῖς πιθήσαντα φρασὶν
 ἀμετέρων ἀποσυλᾶσαι βιαίως ἀρχεδικᾶν τοκέων· 110
 τοί μ', ἐπεὶ πάμπρωτον εἶδον φέγγος, ὑπερφιάλου
 ἀγεμόνος δείσαντες ὕβριν, κᾶδος ὥσειτε φθιμένου δνοφερὸν

ἐν δώμασι θηκάμενοι, μίγα κωκυτῶ γυναικῶν
 κρύβδα πέμπουν σπαργάνοις ἐν πορφυρέοις,
 νυκτὶ κοινάσαντες ὁδόν, Κρονίδα δὲ τράφεν Χείρωνι δῶκαν. 115

ἀλλὰ τούτων μὲν κεφάλαια λόγων Στρ. στ'.
 ἴστε. λευκίππων δὲ δόμους πατέρων, κεδνοὶ πολῖται, φράσσατέ
 μοι σαφέως·

Αἴσονος γὰρ παῖς ἐπιχώριος οὐ ξείναν ἱκοίμαν γαῖαν ἄλλων.
 Φῆρ δέ με θεῖος Ἰάσωνα κικλήσκων προσηύδα.
 ὥς φάτο. τὸν μὲν ἐσελθόντ' ἔγνον ὀφθαλμοὶ πατρός. 120
 ἐκ δ' ἄρ' αὐτοῦ πομφόλυξαν δάκρυα γηραλέων γλεφάρων·
 ἂν περὶ ψυχὰν ἐπεὶ γάθησεν, ἐξαίρετον
 γόνον ἰδὼν κάλλιστον ἀνδρῶν.

καὶ κασίγνητοὶ σφισιν ἀμφοτέροι Ἀντ. στ'.
 ἦλθον κείνου γε κατὰ κλέος· ἐγγὺς μὲν Φέρης κράναν Ὑπερῆδα
 λιπών, 125

ἐκ δὲ Μεσσάνας Ἀμυθάν· ταχέως δ' Ἀδματος ἵκεν καὶ Μέλαμπος,
 εὐμενέοντες ἀνεψιόν. ἐν δαιτὸς δὲ μοίρα
 μειλιχίοισι λόγοις αὐτοὺς Ἰάσων δέγμενος,
 ξείνι ἁρμόζοντα τεύχων, πᾶσαν ἐν εὐφροσύναν τάννυν,
 ἀθρόαις πέντε δραπὼν νύκτεσσιν ἐν θ' ἀμέραις 130
 ἱερὸν εὐζωᾶς ἄωτον.

Ἐπ. στ'.
 ἀλλ' ἐν ἑκτα πάντα λόγον θέμενος σπουδαῖον ἐξ ἀρχᾶς ἀνὴρ
 συγγενέσιν παρεκοινᾶθ'· οἱ δ' ἐπέσποντ'. αἶψα δ' ἀπὸ κλισιᾶν
 ὦρτο σὺν κείνοισι. καὶ ῥ' ἦλθον Πελία μέγαρον·
 ἐσσύμενοι δ' εἴσω κατέσταν. τῶν δ' ἀκούσαις αὐτὸς ὑπαντίασεν
 Τυροῦς ἐρασιπλοκάμου γενεά· πραῦν δ' Ἰάσων 136
 μαλθακᾷ φωνᾷ ποτιστάζων ὄαρον
 βάλλετο κρηπίδα σοφῶν ἐπέων· Παῖ Ποσειδᾶνος Πετραίου,

ἐντὶ μὲν θνατῶν φρένες ὠκύτεραι Στρ. ζ'.

κέρδος αἰνῆσαι πρὸ δίκας δόλιον, τραχεῖαν ἐρπόντων πρὸς
ἐπίβδαν ὅμως· 140

ἄλλ' ἐμὲ χρή καὶ σὲ θεμισσαμένους ὀργὰς ὑφαίνειν λοιπὸν
ὄλβον.

εἰδότει τοι ἐρέω· μία βοῦς Κρηθεῖ τε μάτηρ
καὶ θρασυμήδεϊ Σαλμωνεῖ· τρίταισιν δ' ἐν γοναῖς
ἄμμες αὖ κείνων φυτευθέντες σθένος ἀελίου χρύσειον
λεύσσομεν. Μοῖραι δ' ἀφίσταντ', εἴ τις ἔχθρα πέλει 145
ὁμογόνοις, αἰδῶ καλύψαι.

οὐ πρέπει νῶν χαλκοτόροις ξίφεσιν Ἄντ. ζ'.
οὐδ' ἀκόντεσσιν μεγάλην προγόνων τιμὰν δάσασθαι. μῆλ' αὖτε
γάρ τοι ἐγὼ

καὶ βοῶν ξανθὰς ἀγέλας ἀφίημι· ἀγρούς τε πάντας, τοὺς ἀπούραις
ἀμετέρων τοκέων νέμει, πλοῦτον πιαίνων· 150

κοῦ με πονεῖ τεδὸν οἶκον ταῦτα πορσύνοντ' ἄγαν·
ἀλλὰ καὶ σκᾶπτον μόναρχον καὶ θρόνος, ᾧ ποτε Κρηθεΐδας
ἐγκαθίζων ἱππόταις εὐθύνε λαοῖς δίκας,
τὰ μὲν ἄνευ ξυνᾶς ἀνίας

Ἐπ. ζ'.

λῦσον ἄμμιν, μή τι νεώτερον ἐξ αὐτῶν ἀναστήῃ κακόν. 155

ὧς ἄρ' ἔειπεν. ἀκᾶ δ' ἀνταγόρευσεν καὶ Πελίας· Ἔσομαι
τοίος. ἀλλ' ἤδη με γηραιὸν μέρος ἀλικίας

ἀμφιπολεῖ· σὸν δ' ἄνθος ἥβας ἄρτι κυμαίνει· δύνασαι δ' ἀφελεῖν
μᾶνιν χθονίων. κέλεται γὰρ εἴαν ψυχὰν κομίζαι

Φρίξος ἐλθόντας πρὸς Αἰήτα θαλάμους, 160
δέρμα τε κριοῦ βαθύμαλλον ἄγειν, τῷ ποτ' ἐκ πόντου σαώθη

ἐκ τε ματρὸς ἀθέων βελέων. Στρ. η'.

ταῦτά μοι θαυμαστός ὄνειρος ἰὼν φωνεῖ. μεμάντευμαι δ' ἐπὶ
Κασταλία,

εἰ μετάλλατόν τι. καὶ ὡς τάχος ὀτρύνει με τεύχειν ναὶ πομπάν.

τοῦτον ἄεθλον ἐκὼν τέλεσον· καὶ τοι μοναρχεῖν 165
καὶ βασιλευμένον ὄμνυμι προήσειν. καρτερὸς
ὄρκος ἄμμιν μάρτυς ἔστω Ζεὺς ὁ γενέθλιος ἀμφοτέροις.
σύνθεσιν ταύταν ἐπαινῆσαντες οἱ μὲν κρίθην
ἀτὰρ Ἰάσων αὐτὸς ἤδη

ὥρνυεν κάρυκας ἐόντα πλόον Ἄντ. ή.
φαίνεμεν παντᾶ. τάχα δὲ Κρονίδαο Ζηνὸς υἱοὶ τρεῖς ἀκαμαντο-
μάχαι 171

ἦλθον Ἀλκμήνας θ' ἐλικοβλεφάρου Λήδας τε, δοιοὶ δ' ὑψιχαῖται
ἄνδρες, Ἐννοσίδα γένος, αἰδεσθέντες ἀλκάν,
ἐκ τε Πύλου καὶ ἀπ' ἄκρας Ταινάρου· τῶν μὲν κλέος
ἐσλὸν Εὐφάμου τ' ἐκράνθη σὺν τε, Περικλύμεν' εὐρυβία. 175
ἐξ Ἀπόλλωνος δὲ φορμικτὰς ἀοιδᾶν πατὴρ
ἔμολεν, εὐαῖνητος Ὀρφεύς.

Ἐπ. ή.
πέμπε δ' Ἑρμᾶς χρυσόραπισ διδύμους υἱοὺς ἐπ' ἄτρυτον πόνον
τὸν μὲν Ἐχίονα, κεχλάδοντας ἦβα, τὸν δ' Ἑρυτον. ταχέως
ἀμφὶ Παγγαίου θεμέθλοις ναιετάοντες ἔβαν 180
καὶ γὰρ ἐκὼν θυμῷ γελανεῖ θᾶσσον ἔντυεν βασιλεὺς ἀνέμων
Ζήτην Κάλαϊν τε πατὴρ Βορέας, ἄνδρας πτεροῖσιν
νῶτα πεφρίκοντας ἄμφω πορφυρέοις.
τὸν δὲ παμπειθῇ γλυκὺν ἡμιθέοισιν πόθον πρόσδαιεν Ἥρα

ναὸς Ἀργούς, μή τινα λειπόμενον Στρ. θ'.
τὰν ἀκίνδυνον παρὰ ματρὶ μένειν αἰῶνα πέσσουντ', ἀλλ' ἐπὶ καὶ
θανάτῳ 186

φάρμακον κάλλιστον ἐᾶς ἀρετᾶς ἄλιξιν εὐρέσθαι σὺν ἄλλοις.
ἐς δ' Ἰαωλκὸν ἐπεὶ κατέβα ναυτᾶν ἄωτος,
λέξατο πάντας ἐπαινῆσαις Ἰάσων. καὶ ῥά οἱ
μάντις ὀρνίχεσσι καὶ κλάροισι θεοπροπέων ἱεροῖς 190
Μόψος ἄμβασε στρατὸν πρόφρων. ἐπεὶ δ' ἐμβόλου
κρέμασαν ἀγκύρας ὑπερθεν,

χρυσέαν χείρεσσι λαβὼν φιάλαν ἄντ. θ'.
 ἀρχὸς ἐν πρύμνῃ πατέρ' Οὐρανιδᾶν ἐγχεικέραυνον Ζῆνα, καὶ
 ὠκυπόρους

κυμάτων ῥιπὰς ἀνέμων τ' ἐκάλει, νύκτας τε καὶ πόντου κελεύθους
 ἄματά τ' εὐφρονα καὶ φιλίαν νόστοιο μοῖραν 196
 ἐκ νεφέων δέ σί ἀντάῦσε βροντᾶς αἴσιον
 φθέγμα· λαμπραὶ δ' ἦλθον ἀκτῖνες στεροπᾶς ἀπορηγνύμεναι.
 ἀμπνοᾶν δ' ἥρωες ἔστασαν θεοῦ σάμασιν
 πιθόμενοι· κάρυξε δ' αὐτοῖς 200

Ἐπ. θ'.

ἐμβαλεῖν κώπαισι τερασκόπος ἀδείας ἐνίπτων ἐλπίδας·
 εἰρεσία δ' ὑπεχώρησεν ταχειᾶν ἐκ παλαμᾶν ἄκορος.
 σὺν Νότου δ' αὔραις ἐπ' Ἀξείνου στόμα πεμπόμενοι
 ἦλυθον· ἔνθ' ἀγνὸν Ποσειδάωνος ἔσσαντ' εἰναλίου τέμενος,
 φοίνισσα δὲ Θρηκίων ἀγέλα ταύρων ὑπᾶρχεν 205
 καὶ νεόκτιστον λίθων βωμοῖο θέναρ.
 ἐς δὲ κίνδυνου βαθὺν ἰέμενοι δεσπόταν λίσσονται ναῶν,

συνδρόμων κινηθμὸν ἀμαιμάκετον Στρ. ι'.
 ἐκφυγεῖν πετρᾶν. δίδυμαι γὰρ ἔσαν ζωαί, κυλινδέσκοντό τε
 κραιπνότεραι

ἢ βαρυγδούπων ἀνέμων στίχες· ἄλλ' ἤδη τελευτὰν κείνος αὐταῖς
 ἡμιθέων πλόος ἄγαγεν. ἐς Φᾶσιν δ' ἔπειτεν 211
 ἦλυθον· ἔνθα κελαινῶπεσσι Κόλχοισιν βίαν
 μίξαν Αἰήτα παρ' αὐτῷ. πότνια δ' ὀξυτάτων βελέων
 ποικίλαν Ἰυγγα τετράκναμον Οὐλυμπόθεν
 ἐν ἀλύτῳ ζεύξαισα κύκλῳ 215

μαινάδ' ὄρνιν Κυπρογένεια φέρειν Ἄντ. ι'.
 πρῶτον ἀνθρώποισι, λιτάς τ' ἐπαοιδὰς ἐκδιδάσκησεν σοφὸν
 Αἰσονίδαν·

ὄφρα Μηδείας τοκέων ἀφέλοιτ' αἰδῶ, ποθεινὰ δ' Ἑλλάς αὐτὰν

ἐν φρασὶ καιομέναν δονέοι μάστιγι Πειθοῦς.
καὶ τάχα πείρατ' ἀέθλων δείκνυνεν πατρῷων.
σὺν δ' ἐλαίῳ φαρμακώσαις ἀντίτομα στερεᾶν ὀδυνᾶν
δῶκε χρίεσθαι. καταίνησάν τε κοινὸν γάμον
γλυκὺν ἐν ἀλλάλοισι μίξαι.

220

Ἐπ. ι'.

ἀλλ' ὅτ' Αἰήτας ἀδαμάντινον ἐν μέσσοις ἄροτρον σκίμψατο
καὶ βόας, οἳ φλόγ' ἀπὸ ξανθᾶν γενύων πνεῦν καιομένοιο πυρός,
χαλκείαις δ' ὀπλαῖς ἀράσσεσκον χθόν' ἀμειβόμενοι
τοὺς ἀγαγὼν ζεύγλα πέλασσευ μούνης. ὀρθὰς δ' αὐλακας ἐντα-
νύσαις

226

ἤλαν', ἀνὰ βωλακίας δ' ὀρόγυιαν σχίζε νῶτον
γᾶς. ἔειπεν δ' ὦδε· Τοῦτ' ἔργον βασιλεύς,
ὅστις ἄρχει ναός, ἐμοὶ τελέσαις ἄφθιτον στρωμνὴν ἀγέσθω,

230

κῶας αἰγλᾶεν χρυσέῳ θυσάνῳ.
ὥς ἄρ' αὐδάσαντος ἀπὸ κρόκεον ῥίψαις Ἰάσων εἶμα θεῷ πίσυνος
εἶχετ' ἔργον· πῦρ δέ νιν οὐκ ἔολε παμφαρμάκου ξείνας ἐφετμαῖς.
σπασσάμενος δ' ἄροτρον, βοέους δῆσαις ἀνάγκας
ἔντεσιν αὐχένας ἐμβάλλων τ' ἐριπλεύρῳ φυᾷ
κέντρον αἰανὲς βιατὰς ἐξεπόνασ' ἐπιτακτὸν ἀνὴρ
μέτρον. ἦϋξεν δ' ἀφωνήτῳ περ ἔμπας ἄχει
δύνασιν Αἰήτας ἀγασθεῖς.

Στρ. ια'.

235

Ἀντ. ια'.

πρὸς δ' ἐταῖροι καρτερὸν ἄνδρα φιλας
ὠρεγον χεῖρας, στεφάνοισι τέ μιν ποίας ἔρεπτον, μελιχίοις τε
λόγοις
ἀγαπάζοντ'. αὐτίκα δ' Ἀελίου θαυμαστὸς υἱὸς δέρμα λαμπρὸν
ἔννεπεν, ἔνθα νιν ἐκτάνυσαν Φρίξου μάχαιραι·
ἤλπετο δ' οὐκέτι οἳ κείνόν γε πράξεσθαι πόνον.
κεῖτο γὰρ λόχμα, δράκοντος δ' εἶχετο λαβροτατᾶν γενύων,
ὃς πάχει μάκει τε πεντηκόντορον ναῦν κράτει,
τέλεσαν ἂν πλαγαὶ σιδάρου.

240

245

Ἐπ. ια'.

μακρά μοι νεῖσθαι κατ' ἀμαξιτόν· ὥρα γὰρ συνάπτει· καί τινα
οἶμον ἴσαμι βραχύν· πολλοῖσι δ' ἄγῃμαι σοφίας ἐτέροις.
κτεῖνε μὲν γλαυκῶπα τέχναις ποικιλόνωτον ὄφιν,
Ἄρκεσίλα, κλέψεν τε Μῆδειαν σὺν αὐτᾷ, τὰν Πελλίᾳο φόνον· 250
ἔν τ' Ὀκεανοῦ πελάγεσσι μίγεν πόντῳ τ' ἐρυθρῷ
Λαμνιᾷν τ' ἔθνει γυναικῶν ἀνδροφόνων·
ἔνθα καὶ γυίων ἀέθλοις ἐπεδείξαντ' ἀγῶν' ἐσθᾶτος ἀμφίς,

καὶ συνεύνασθεν. καὶ ἐν ἀλλοδαπαῖς Στρ. ιβ'.
σπέρμ' ἀρούραις τουτάκις ὑμετέρας ἀκτίνος ὄλβου δέξατο μοι-
ρίδιον 255

ἄμαρ ἢ νύκτες. τόθι γὰρ γένος Εὐφάμου φυτευθὲν λοιπὸν αἰεὶ
τέλλετο· καὶ Λακεδαιμονίων μιχθέντες ἀνδρῶν
ἦθεσι τὰν ποτε Καλλίσταν ἀπώκησαν χρόνῳ
νᾶσον· ἔνθεν δ' ὕμμι Λατοίδας ἔπορεν Λιβύας πεδίου
σὺν θεῶν τιμαῖς ὀφέλλειν, ἅστυ χρυσοθρόνου 260
διανέμειν θεῖον Κυράνας

ὀρθόβουλον μῆτιν ἐφευρομένοις. Ἄντ. ιβ'.
γνώθι νῦν τὰν Οἰδιπόδα σοφίαν. εἰ γάρ τις ὄζους ὄξυτόμῳ
πελέκει

ἐξερεῖψαι κεν μεγάλας δρυός, αἰσχύνοι δέ οἱ θαητὸν εἶδος·
καὶ φθινόκαρπος εἰοῖσα διδοῖ ψᾶφον περ' αὐτᾶς, 265
εἴ ποτε χειμέριον πῦρ ἐξίκηται λοίσθιον·
ἢ σὺν ὀρθαῖς κίονεσσιν δεσποσύναισιν ἐρειδομένα
μόχθον ἄλλοις ἀμφέπει δύστανον ἐν τείχεσιν,
ἐὸν ἐρημώσαισα χῶρον.

Ἐπ. ιβ'.

ἔσσι δ' ἰατὴρ ἐπικαιρότατος, Παιάν τέ σοι τιμᾷ φάος. 270
χρὴ μαλακὰν χέρα προσβάλλοντα τρώμαν ἔλκεος ἀμφιπολεῖν.
ῥάδιόν μὲν γὰρ πόλιν σείσαι καὶ ἀφαιροτέροις·
ἀλλ' ἐπὶ χώρας αὐτὶς ἔσσαι δυσπαλὲς δὴ γίγνεται, ἐξαπίνας

εἰ μὴ θεὸς ἀγεμόνεσσι κυβερνατὴρ γένηται.

τὴν δὲ τούτων ἐξυφαίνονται χάριτες.

275

τλᾶθι τᾶς εὐδαίμονος ἀμφὶ Κυράνας θέμεν σπουδὰν ἅπασαν.

τῶν δ' Ὀμήρου καὶ τόδε συνθέμενος

Στρ. ιγ'.

ῥῆμα πόρσυν· ἄγγελον ἑσλὸν ἔφα τιμὰν μεγίσταν πράγματι
παντὶ φέρειν.

αὔξεται καὶ Μοῖσα δι' ἀγγελίας ὀρθᾶς. ἐπέγνω μὲν Κυράνα

καὶ τὸ κλεεννότατον μέγαρον Βάττου δικαίαν

280

Δαμοφίλου πραπίδων. κείνος γὰρ ἐν παισὶν νέος,

ἐν δὲ βουλαῖς πρέσβυς ἐγκύρσαις ἑκατονταετεί βιοτᾷ,

ὀρφανίζει μὲν κακὰν γλῶσσαν φαεννᾶς ὁπός,

ἔμαθε δ' ὑβρίζοντα μισεῖν,

οὐκ ἐρίζων ἀντὶ τοῖς ἀγαθοῖς,

'Αντ. ιγ'

οὐδὲ μακύνων τέλος οὐδέν. ὁ γὰρ καιρὸς πρὸς ἀνθρώπων βραχὺ
μέτρον ἔχει.

286

εὖ νιν ἔγνωκεν· θεράπων δέ οἱ, οὐ δράστας ὀπαδεῖ. φαντὶ δ'
ἔμμεν

τοῦτ' ἀνιάρότατον, καλὰ γιγνώσκοντ' ἀνάγκη

ἐκτὸς ἔχειν πόδα. καὶ μὰν κείνος Ἄτλας οὐρανό

προσπαλαίει νῦν γε πατρώας ἀπὸ γᾶς ἀπὸ τε κτεάνων·

290

λύσε δὲ Ζεὺς ἄφθιτος Τιτᾶνας. ἐν δὲ χρόνῳ

μεταβολαὶ λήξαντος οὔρου

'Επ. ιγ'.

ἰστίων. ἄλλ' εὐχεται οὐλομένην νοῦσον διαντλήσας ποτὲ

οἶκον ἰδεῖν, ἐπ' Ἀπόλλωνός τε κράνα συμποσίας ἐφέπων

θυμὸν ἐκδόσθαι πρὸς ἥβαν πολλάκις, ἐν τε σοφοῖς

295

δαιδαλέαν φόρμιγγα βαστάζων πολίταις ἀσυχία θιγέμεν,

μήτ' ὦν τινι πῆμα πορών, ἀπαθὴς δ' αὐτὸς πρὸς ἀστών.

καί κε μυθήσαιοθ' ὁποῖαν, Ἀρκεσίλα,

εὔρε παγὰν ἀμβροσίων ἐπέων, πρόσφατον Θήβα ξενωθείς.

ΠΥΘΙΟΝΙΚΑΙ Ε.
ΑΡΚΕΣΙΛΑΙ ΚΥΡΗΝΑΙΩΙ
ΑΡΜΑΤΙ.

STROPHÆ.

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ΕΡΟΔΙ.

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Ὅ πλούτος εὐρυσθενής, Στρ. α'.
 ὅταν τις ἀρετᾷ κεκραμένον καθαρᾷ
 βροτήσιος ἀνὴρ πότμου παραδόντος αὐτὸν ἀνάγῃ
 πολύφιλον ἐπέταν.
 ὦ θεόμορ' Ἀρκεσίλα, 5
 σύ τοί νιν κλυτᾶς
 αἰῶνος ἀκρᾶν βαθμίδων ἄπο
 σὺν εὐδοξία μετανίσσεται
 ἕκατι χρυσαρμάτου Κάστορος·
 εὐδίαν ὃς μετὰ χειμέριον ὄμβρον τεὰν καταιθύσσει μάκαιραν
 ἐστίαν. 10

σοφοὶ δέ τοι κάλλιον Ἀντ. α'.
 φέροντι καὶ τὰν θεόσδοτον δύναμιν.
 σέ δ' ἐρχόμενον ἐν δίκᾳ πολὺς ὄλβος ἀμφινέμεται·
 τὸ μὲν ὅτι βασιλεὺς
 ἐσσί μεγαλᾶν πολίων, 15
 ἔχει συγγενῆς
 ὀφθαλμοῖς αἰδοιότατον γέρας
 τεᾷ τοῦτο μιγνύμενον φρενί·
 μάκαρ δὲ καὶ νῦν, κλεεννώς ὅτι
 εὖχος ἤδη παρὰ Πυθιάδος ἵπποις ἐλὼν δέδεξαι τόνδε κῶμον
 ἀνέρων, 20

Ἀπολλώνιον ἄθυρμα. τῷ σε μὴ λαθέτω Ἐπ. α'.
 Κυράνα γλυκὺν ἀμφὶ κᾶπον Ἀφροδίτας αἰειδόμενον
 παντὶ μὲν θεὸν αἴτιον ὑπερτιθέμεν·
 φίλει δὲ Κάρῳτον ἔξοχ' ἐταίρων·
 ὃς οὐ τὰν Ἐπιμαθέος ἄγων 25
 ὀψινόου θυγατέρα πρόφασιν Βαττιδᾶν
 ἀφίκετο δόμους θεμισκρεόντων·
 ἀλλ' ἀρισθάρματον
 ὕδατι Κασταλίας ξενωθείς γέρας ἀμφέβαλε τεαῖσιν κόμαις

ἄκηράτοις ἀνίαις

Στρ. β'.

ποδαρκέων δώδεκ' ἂν δρόμων τέμενος.

31

κατέκλασε γὰρ ἐντέων σθένος οὐδέν· ἀλλὰ κρέμαται,
ὅποσα χεριαρᾶν

τεκτόνων δαίδαλ' ἄγων

Κρισαῖον λόφον

35

ἄμειψεν ἐν κοιλόπεδον νάπος

θεοῦ· τό σφ' ἔχει κυπαρίσσινον

μέλαθρον ἄμφ' ἀνδριάντι σχεδόν,

Κρήτες δὲν τοξοφόροι τέγεϊ Παρνασίῳ κάθεσσαν, τὸν μονόδροπον,
φυτόν.

ἐκόντι τοίνυν πρέπει

Ἄντ. β'.

νόῳ τὸν εὐεργέταν ὑπαντιᾶσαι.

41

Ἄλεξιβιάδα, σὲ δ' ἡὔκομοι φλέγοντι Χάριτες.

μακάριος, ὃς ἔχεις

καὶ πεδὰ μέγαν κάματος

λόγων φερτάτων

45

μναμήϊ'. ἐν τεσσαράκοντα γὰρ

πετόντεσσιν ἀνιόχοις ὅλον

δίφρον κομίζαις ἀταρβεῖ φρενί,

ἦλθες ἤδη Λιβύας πεδίου ἐξ ἀγλαῶν ἀέθλων καὶ πατρῴϊαν πόλιν.

πόνων δ' οὐ τις ἀπόκλαρός ἐστιν οὔτ' ἔσεται·

Ἐπ. β'.

ὁ Βάττου δ' ἔπεται παλαιὸς ὄλβος ἔμπαν τὰ καὶ τὰ νέμων, 51

πύργος ἄστεος ὄμμα τε φαεγνότατον

ξένοισι. κεῖνόν γε καὶ βαρύκομποι

λέοντες περὶ δείματι φύγον,

γλῶσσαν ἐπεὶ σφιν ἀπένεικεν ὑπερποντίαν·

55

ὁ δ' ἀρχαγέτας ἔδωκ' Ἀπόλλων

θῆρας αἰνῶ φόβῳ,

ὄφρα μὴ ταμία Κυράνας ἀτελὴς γένοιτο μαντεύμασιν.

ὃ καὶ βαρειᾶν νόσων Στρ. γ'.
 ἀκέσματ' ἄνδρεσσι καὶ γυναιξὶ νέμει, 60
 πόρεν τε κίθαριν, δίδωσί τε Μοῖσαν οἷς ἂν ἐθέλῃ,
 ἀπόλεμον ἀγαγὼν
 ἐς πραπίδας εὐνομίαν,
 μυχόν τ' ἀμφέπει
 μαντήϊον τῷ Λακεδαίμονι 65
 ἐν Ἀργεὶ τε καὶ ζαθέᾳ Πύλῳ
 ἔνασσευ ἀλκᾶντας Ἡρακλέος
 ἐκγόνους Αἰγιμιοῦ τε. τὸ δ' ἐμὸν γαρύοντ' ἀπὸ Σπάρτας ἐπήρατον
 κλέος·

ὅθεν γεγενναμένοι Ἀντ. γ'.
 ἵκοντο Θήρανδε φῶτες Αἰγείδαι, 70
 ἐμοὶ πατέρες, οὐ θεῶν ἄτερ· ἀλλὰ μοῖρά τις ἄγεν
 πολύθυτον ἔρανον,
 ἔνθεν ἀναδεξάμενοι,
 Ἄπολλον, τεῶ,
 Καρνήϊ, ἐν δαιτὶ σεβίζομεν 75
 Κυράνας ἀγακτιμέναν πόλιν·
 ἔχοντι τὰν χαλκοχάρμαι ξένοι
 Τρῶες Ἀντανορίδαι. σὺν Ἑλένῃ γὰρ μόλον, καπνωθεῖσαν πάτραν
 ἐπεὶ ἴδον

ἐν Ἀρεὶ. τὸ δ' ἐλάσιππον ἔθνος ἐνδυκέως Ἐπ. γ'.
 δέκονται θυσίαισιν ἄνδρες οἰχνέοντές σφε δωροφόροι, 80
 τοὺς Ἀριστοτέλῃς ἄγαγε, ναυσὶ θααῖς
 ἄλῶς βαθεῖαν κέλευθον ἀνοίγων.
 κτίσεν δ' ἄλσεα μείζονα θεῶν,
 εὐθύτομόν τε κατθέηκεν Ἀπολλωνίαις
 ἀλεξιμβρότοις πεδιάδα πομπαῖς 85
 ἔμμεν ἱππόκροτον
 σκυρωτὰν ὁδόν, ἔνθα πρυμνοῖς ἀγορᾶς ἐπὶ δίχα κείται θανών.

μάκαρ μὲν ἀνδρῶν μέτα
 ἔναιεν, ἥρως δ' ἔπειτα λαοσεβής.
 ἄτερθε δὲ πρὸ δωμάτων ἕτεροι λαχόντες αἶδαν
 βασιλέες ἱεροὶ
 ἐντί, μεγάλα δ' ἀρετὰ
 δρόσῳ μαλθακᾷ
 ῥανθείσα κώμων ὑπὸ χεύμασιν.
 ἀκούοντί τοι χθονία φρενὶ
 σφὸν ὄλβον νιῶ τε κοινὰν χάριν
 ἔνδικόν τ' Ἀρκεσίλα. τὸν ἐν αἰοιδᾷ νέων πρέπει χρυσάορα Φοῖβον
 ἀπύειν,

Στρ. δ'.

90

95

ἔχοντα Πυθωνόθεν
 τὸ καλλίνικον λυτήριον δαπανᾷν
 μέλος χαρίεν. ἄνδρα κείνον ἐπαινέοντι συνετοί.
 λεγόμενον ἑρέω.
 κρέσσονα μὲν ἀλικίας
 νόον φέρβεται.
 γλῶσσάν τε θάρσος τε τανύπτερος
 ἐν ὄρνιξιν αἰετὸς ἔπλετο.
 ἀγωνίας δ', ἔρκος οἶον, σθένος.
 ἔν τε Μοίσαισι ποτανὸς ἀπὸ ματρὸς φίλας, πέφανταί θ' ἄρμα-
 τηλάτας σοφός.

Ἀντ. δ'.

100

105

ὄσαι τ' εἰσὶν ἐπιχωρίων καλῶν ἔσοδοι,
 τετόλμακε. θεὸς τέ οἱ τονῦν τε πρόφρων τελεῖ δύνασιν,
 καὶ τολοιπὸν ὅπισθε, Κρονίδαι μάκαρες,
 διδοῖτ' ἐπ' ἔργοισιν ἀμφί τε βουλαῖς
 ἔχειν, μὴ φθινοπωρὶς ἀνέμων
 χειμερία καταπνοὰ δαμαλίζοι χρόνον.
 Διὸς τοι νόος μέγας κυβερνᾷ
 daίμον' ἀνδρῶν φίλων.
 εὐχομαί νιν Ὀλυμπία τοῦτο δόμεν γέρας ἔπι Βάττου γένει.

Ἐπ. δ'.

110

115

ΠΥΘΙΟΝΙΚΑΙ ΣΤ.
ΞΕΝΟΚΡΑΤΕΙ ΑΚΡΑΓΑΝΤΙΝΩΙ
ΑΡΜΑΤΙ.

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Ἀκούσατ'· ἥ γὰρ ἐλικώπιδος Ἀφροδίτας
 ἄρουραν ἥ Χαρίτων
 ἀναπολίζομεν, ὀμφαλὸν ἐριβρόμου
 χθονὸς ἀένναον προσοιχόμενοι·
 Πυθιόνικος ἔνθ' ὀλβίοισιν Ἑμμενίδαις
 ποταμία τ' Ἀκράγαντι καὶ μὰν Ξενοκράτει
 ἑτοῖμος ὕμνων
 θησαυρὸς ἐν πολυχρύσῳ
 Ἀπολλωνία τετείχισται νάπα·

Στρ. α'.

5

τὸν οὔτε χεიმέριος ὄμβρος ἐπακτὸς ἐλθών,
 ἐριβρόμου νεφέλας
 στρατὸς ἀμείλιχος, οὔτ' ἄνεμοι ἐς μυχοῦς
 αἰλὸς ἄξιοισι παμφόρῳ χεράδι

Στρ. β'.

11

τυπτόμενον. φάει δὲ πρόσωπον ἐν καθαρῷ
 πατρὶ τεῷ, Θρασύβουλε, κοινάν τε γενεᾷ
 λόγοισι θνατῶν
 εὐδοξον ἄρματι νίκαν
 Κρισαίαισιν ἐν πτυχαῖς ἀπαγγελεῖ.

15

σύ τοι σχέθων νιν ἐπιδέξια χειρὸς ὀρθάν
 ἄγεις ἐφημοσύναν,
 τά ποτ' ἐν οὔρεσι φαντὶ μεγαλοσθενεῖ
 Φιλύρας υἷον ὀρφανισμένῳ
 Πηλεΐδᾳ παραινεῖν· μάλιστα μὲν Κρονίδαν,
 βαρύοπᾶν στεροπᾶν κεραυνῶν τε πρύτανιν,
 θεῶν σέβεσθαι·
 ταύτας δὲ μὴ ποτε τιμᾶς
 ἀμείρειν γονέων βίον πεπρωμένον.

Στρ. γ'.

20

25

ἔγεντο καὶ πρότερον Ἀντίλοχος βιατὰς
 νόημα τοῦτο φέρων,
 ὃς ὑπερέφθιτο πατρός, ἐναρίμβροτον
 ἀναμείναις στράταρχον Αἰθιοπῶν
 Μέμνονα. Νεστόρειον γὰρ ἵππος ἄρμ' ἐπέδα
 Πάριος ἐκ βελέων δαΐχθεις· ὁ δ' ἔφεπεν
 κραταιὸν ἔγχος·
 Μεσσανίου δὲ γέροντος
 δοναθείσα φρὴν βόασε παῖδα ὄν·

Στρ. δ'.

30

35

χαμαιπετὲς δ' ἄρ' ἔπος οὐκ ἀπέριψεν· αὐτοῦ
 μένων δ' ὁ θεῖος ἀνὴρ
 πρίατο μὲν θανάτοιο κομιδὰν πατρός,
 ἐδόκησέν τε τῶν πάλαι γενεᾷ
 ὀπλοτέροισιν, ἔργον πελώριον τελέσαις,
 ὕπατος ἀμφὶ τοκεῦσιν ἔμμεν πρὸς ἀρετάν.
 τὰ μὲν παρίκει·

Στρ. ε'.

40

τῶν νῦν δὲ καὶ Θρασύβουλος
πατρώαν μάλιστα πρὸς στάθμαν ἔβα,

45

πάτρῳ τ' ἐπερχόμενος ἀγλαΐαν ἔδειξεν.

Στρ. στ'.

νόῳ δὲ πλούτον ἄγει,

ἄδικον οὐθ' ὑπέροπλον ἤβαν δρέπων.

σοφίαν δ' ἐν μυχοῖσι Πιερίδων

τίν τ', Ἐλέλιχθον, ὀργαῖς ἐς ἵππIAN ἔσοδον

50

μάλα ἀδόντι νόῳ, Ποσειδᾶν, προσέχεται.

γλυκεῖα δὲ φρὴν

καὶ συμπόταισιν ὀμιλεῖν

μελίσσᾶν ἀμείβεται τρητὸν πόνον.

X

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X

Στρ.

ναίοντ' ὀνυμάξομαι
ἐπιφανέστερον
Ἑλλάδι πυθέσθαι;

πάσαισι γὰρ πολίεσι λόγος ὁμιλεῖ
Ἐρεχθέος ἀστῶν, Ἄπολλον, οὐ τεόν γε δόμον
Πυθῶνι δία
θαητὸν ἔτευξαν.
ἄγοντι δέ με πέντε μὲν Ἴσθμοῖ
νῆκαι, μία δ' ἐκπρεπῆς
Διὸς Ὀλυμπιάς,
δύο δ' ἀπὸ Κίρρας,

'Αντ.

10

15

ὦ Μεγάκλεες, ὑμαί τε καὶ προγόνων.
νέε' δ' εὐπραγία χαίρω τι· τὸ δ' ἄχνυμαι,
φθόνον ἀμειβόμενον τὰ καλὰ ἔργα.
φαντί γε μὰν οὕτω κεν ἀνδρὶ παρμονίμαν
θάλλοισαν εὐδαιμονίαν
τὰ καὶ τὰ φέρεσθαι.

'Επ.

20

ΠΥΘΙΟΝΙΚΑΙ Η.
ΑΡΙΣΤΟΜΕΝΕΙ ΑΙΓΙΝΗΤΗΙ
ΠΑΛΑΙΣΤΗΙ.

STROPHÆ.

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5

Φιλόφρον Ἀσυχία, Δίκας

Στρ. α'.

ὦ μεγιστόπολι θύγατερ,

βουλᾶν τε καὶ πολέμων

ἔχοισα κλαῖδας ὑπερτάτας,

Πυθιονικὸν τιμὰν Ἀριστομένει δέκευ.

5

τὺ γὰρ τὸ μαλθακὸν ἔρξαι τε καὶ παθεῖν ὁμῶς

ἐπίστασαι καιρῷ σὺν ἀτρεκεῖ.

τὺ δ', ὁπότεν τις ἀμείλιχον

Ἀντ. α'.

καρδίᾳ κότον ἐνελάσῃ,

τραχεῖα δυσμενέων

10

ὑπαντιάξαισα κράτει τιθείς

ὑβριν ἐν ἄντλῳ. τὰν οὐδὲ Πορφυρίων μάθεν
παρ' αἶσαν ἐξερεθίζων. κέρδος δὲ φίλτατον,
ἐκόντος εἴ τις ἐκ δόμων φέροι.

βία δὲ καὶ μεγάλαυχον ἔσφαλεν ἐν χρόνῳ.

Ἐπ. α'.

Τυφῶς Κίλιξ ἐκατόγκρανος οὐ μιν ἄλυξεν,

16

οὐδὲ μὲν βασιλεὺς Γιγάντων· δμᾶθεν δὲ κεραυνῷ
τόξοισί τ' Ἀπόλλωνος· ὃς εὐμενεῖ νόῳ
Ξενάρκειον ἔδεκτο Κίρραθεν ἐστεφανωμένον
υἱὸν ποίᾳ Παρνασίδι Δωριεῖ τε κόμῳ.

20

ἔπεσε δ' οὐ Χαρίτων ἐκὰς

Στρ. β'.

ἅ δικαιοπόλις ἀρεταῖς

κλειναῖσιν Αἰακιδᾶν

θίγοισα νᾶσος· τελέαν δ' ἔχει

δόξαν ἀπ' ἀρχᾶς. πολλοῖσι μὲν γὰρ αἰίδεται

25

νικαφόροις ἐν ἀέθλοις θρέψαισα καὶ θοαῖς

ὑπερτάτους ἥρωας ἐν μάχαις·

τὰ δὲ καὶ ἀνδράσιν ἐμπρέπει.

Ἀντ. β'.

εἰμὶ δ' ἄσυχλος ἀναθέμεν

πᾶσαν μακραγορίαν

30

λύρα τε καὶ φθέγματι μαλθακῷ,

μὴ κόρος ἔλθων κνίσῃ. τὸ δ' ἐν ποσὶ μοι τράχον

ἵτω τεὸν χρέος, ὦ παῖ, νεώτατον καλῶν,

ἐμᾷ ποτανὸν ἀμφὶ μαχανᾷ.

παλαισμάτεσσι γὰρ ἰχνέων ματραδελφεοὺς

Ἐπ. β'.

Ὀλυμπία τε Θεόγνητον οὐ κατελέγχεις,

36

οὐδὲ Κλειτομάχοιο νίκαν Ἴσθμοῖ θρασύγυιον·

αὔξων δὲ πάτραν Μιδυλιδᾶν λόγον φέρεις,

τὸν ὄνπέρ ποτ' Ὀϊκλέος παῖς ἐν ἑπταπύλοις ἰδὼν

υἱοὺς Θήβαις αἰνίξατο παρμένοντας αἰχμᾷ,

40

ὁπότ' ἀπ' Ἄργεος ἦλυθον

Στρ. γ'.

δευτέραν ὁδὸν Ἐπίγονοι.

ὦδ' εἶπε μαρναμένων

Φυᾷ τὸ γενναῖον ἐπιπρέπει

ἐκ πατέρων παισὶν λῆμα. θαέομαι σαφές

45

δράκοντα ποικίλον αἰθᾶς Ἀλκμᾶν' ἐπ' ἀσπίδος

νωμῶντα πρῶτον ἐν Κάδμου πύλαις.

ὁ δὲ καμὼν προτέρα πάθα

Ἄντ. γ'.

νῦκ ἀρείονος ἐνέχεται

ῥυγχος ἀγγελία

50

Ἄδραστος ἥρως· τὸ δὲ οἴκοθεν

ἀντία πράξει. μόνος γὰρ ἐκ Δαναῶν στρατοῦ

θανόντος ὅστέα λέξαις υἱοῦ, τύχα θεῶν

ἀφίξεται λαῶ σὺν ἀβλαβεῖ

Ἄβαντος εὐρυχόρους ἀγνιάς. τοιαῦτα μὲν

Ἐπ. γ'.

ἐφθέγγεατ' Ἀμφιάρης. χαίρων δὲ καὶ αὐτὸς

56

Ἀλκμᾶνα στεφάνοισι βάλλω, ραίνω δὲ καὶ ὕμνῳ,

γείτων ὅτι μοι καὶ κτεάνων φύλαξ ἐμῶν

ὑπάντασέ τ' ἰόντι γᾶς ὀμφαλὸν παρ' αἰοίδιμον,

μαντευμάτων τ' ἐφάψατο συγγόνοισι τέχναις.

60

τὸ δ', ἐκαταβόλε, πάνδοκον

Στρ. δ'.

ναὸν εὐκλέα διανέμων

Πυθῶνος ἐν γυάλοις,

τὸ μὲν μέγιστον τόθι χαρμάτων

ὥπασας· οἴκοι δὲ πρόσθεν ἀρπαλέαν δόσιν

65

πενταθλίου σὺν ἐορταῖς ὑμαῖς ἐπάγαγες,

ἄναξ, ἐκόντι δ' εὐχομαι νόῳ

κατὰ τὴν ἀρμονίαν βλέπειν,

Ἄντ. δ'.

ἀμφ' ἕκαστον ὅσα νέομαι.

κώμῳ μὲν ἀδυμελεῖ

70

Δίκα παρέστακε· θεῶν δ' ὅπιν
 ἄφθιτον αἰτέω, Ξέναρκες, ὑμετέραις τύχαις.
 εἰ γάρ τις ἐσλὰ πέπαται μὴ σὺν μακρῷ πόνῳ,
 πολλοῖς σοφὸς δοκεῖ πεδ' ἀφρόνων

βίον κορυσσέμεν ὀρθοβούλοισι μαχαναῖς·
 τὰ δ' οὐκ ἐπ' ἀνδράσι κεῖται· δαίμων δὲ παρίσχει,
 ἄλλοτ' ἄλλον ὑπερθε βάλλον, ἄλλον δ' ὑπο χειρῶν
 μέτρῳ καταβαίνει. Μεγάροις δ' ἔχεις γέρας,
 μυχῷ τ' ἐν Μαραθῶνος, Ἥρας τ' ἀγῶν' ἐπιχώριον
 νίκαις τρισσαῖς, Ἀριστόμενες, δάμασσας ἔργῳ.

'Επ. δ'.

76

80

τέτρασι δ' ἔμπετες ὑψόθεν
 σωματέσσι κακὰ φρονέων,
 τοῖς οὔτε νόστος ὁμῶς
 ἔπαλπνος ἐν Πυθιάδι κρίθη,
 οὐδὲ μολόντων παρ' ματέρ' ἀμφὶ γέλως γλυκὺς
 ὦρσεν χάριν· κατὰ λαύρας δ' ἐχθρῶν ἀπάοροι
 πτώσσουντι, συμφορᾷ δεδαιγμένοι.

Στρ. ε'.

85

ὁ δὲ καλόν τι νέον λαχὼν
 ἀβρότατος ἐπι, μεγάλας
 ἐξ ἐλπίδος πέταται
 ὑποπτέροις ἀνορέαις, ἔχων
 κρέσσονα πλούτου μέριμναν. ἐν δ' ὀλίγῳ βροτῶν
 τὸ τερπνὸν αὔξεται· οὕτω δὲ καὶ πιτνεῖ χαμαί,
 ἀποτρόπῳ γνώμῃ σεσεισμένον.

'Αντ. ε'.

90

ἐπάμεροι· τί δέ τις; τί δ' οὐ τις; σκιᾶς ὄναρ
 ἄνθρωπος. ἀλλ' ὅταν αἶγλα διόσδοτος ἔλθῃ,
 λαμπρὸν φέγγος ἔπεστιν ἀνδρῶν καὶ μείλιχος αἰών.
 Αἶγινα φίλα μάτερ, ἐλευθέρῳ στόλῳ
 πόλιν τάνδε κόμιζε Δὶ καὶ κρέοντι σὺν Αἰακῷ
 Πηλεῖ τε κἀγαθῷ Τελαμῶνι σὺν τ' Ἀχιλλεῖ.

'Επ. ε'.

96

100

STROPHÆ.

5

ΕΡΟΔΙ.

5

Στρ. α'.

τὰν ὁ χαιτάεις ἀνεμοσφάραγων ἐκ Παλίου κολπων ποτὲ Λατοΐδας
ἄρπασ', ἔνικέ τε χρυσέῳ παρθένον ἀγροτέραν δίφρῳ, τόθι νιν
πολυμήλου 6

καὶ πολυκαρποτάτας θῆκε δέσποιναν χθονὸς
ρίζαν ἀπείρου τρίταν εὐήρατον θάλλοισαν οἰκῆιν.

ὑπέδεκτο δ' ἀργυρόπεζ' Ἀφροδίτα Ἀντ. α΄.

Δάλιον ξεῖνον θεοδμάτων 10

ὀχέων ἐφαπτομένα χερὶ κούφα·

καὶ σφιν ἐπὶ γλυκεραῖς εὐναῖς ἐρατὰν βάλεν αἰδῶ,

ξυνὸν ἀρμόζοισα θεῶ τε γάμον μιχθέντα κούρα θ' Ὑψέος εὐρυβία·

ὃς Λαπιθᾶν ὑπερόπλων τουτάκις ἦν βασιλεύς, ἐξ Ὠκεανοῦ γένος

ἥρως

δεύτερος· ὃν ποτε Πίνδου κλεενναῖς ἐν πτυχαῖς 15

Ναῖς εὐφρανθεῖσα Πηνειοῦ λέχει Κρείοισ' ἔτικτεν,

Γαίας θυγάτηρ. ὁ δὲ τὰν εὐώλενον Ἐπ. α΄.

θρέψατο παῖδα Κυράναν· ἧ μὲν οὐθ' ἰστῶν παλιμβάμους ἐφί-

λασεν ὁδοῦς,

οὔτε δειπνῶν οἰκοριᾶν μεθ' ἑταιρᾶν τέρψιας,

ἀλλ' ἀκόντεσσιν τε χαλκείοις 20

φασγάνῳ τε μαρναμένα κεράϊζεν ἀγρίους

θῆρας, ἧ πολλὰν τε καὶ ἀσύχιον

βουσὶν εἰράναν παρέχοισα πατρῷαις, τὸν δὲ σύγκοιτον γλυκὺν

παῦρον ἐπὶ γλεφάροις

ὑπνον ἀναλίσκοισα ῥέποντα πρὸς ἁῶ. 25

κίχε νιν λέοντί ποτ' εὐρυφάρετρας

Στρ. β΄.

ὀμβρίμῳ μούναν παλαίοισαν

ἄτερ ἐγχείων ἐκάεργος Ἀπόλλων.

αὐτίκα δ' ἐκ μεγάρων Χείρωνα προσέννεπε φωνᾷ·

Σεμνὸν ἄντρον, Φιλλυρίδα, προλιπὼν θυμὸν γυναικὸς καὶ μεγά-

λαν δύνασιν

30

θαύμασον, οἷον ἀταρβεῖ νείκος ἄγει κεφαλᾷ, μόχθου καθύπερθε
νεᾶνις

ἦτορ ἔχουσα· φόβῳ δ' οὐ κεχείμανται φρένες.

τίς νιν ἀνθρώπων τέκεν; ποίας δ' ἀποσπασθεῖσα φύτλας

ὀρέων κευθμῶνας ἔχει σκιοέντων;

Ἄντ. β'.

γεύεται δ' ἀλκᾶς ἀπειράντου.

35

ὁσία κλυτὰν χέρα οἱ προσενεγκεῖν,

ἥ ῥα καὶ ἐκ λεχέων κείραι μεληιδέα ποίαν;

τὸν δὲ Κένταυρος ζαμενῆς, ἀγανᾷ χλαρὸν γελάσσαις ὀφρύϊ, μῆτιν
ἔαν

εὐθύς ἀμείβετο· Κρυπταὶ κλαῖδες ἐντὶ σοφᾶς Πειθοῦς ἱερὰν φιλο-
τάτων,

Φοῖβε, καὶ ἔν τε θεοῖς τοῦτο κἀνθρώποις ὁμῶς

40

αἰδέοντ', ἀμφανδὸν ἀδείας τυχεῖν τοπρῶτον εὐνᾶς.

καὶ γὰρ σέ, τον οὐ θεμιτὸν ψεύδει θιγεῖν,

Ἐπ. β'.

ἔτραπε μείλιχος ὀργὰ παρφάμεν τοῦτον λόγον. κούρας δ', ὀπόθεν,
γενεὰν

ἐξερωτᾷς, ὦ ἄνα; κύριον ὃς πάντων τέλος

οἶσθα καὶ πάσας κελεύθους·

45

ὅσσα τε χθὼν ἥρινά φύλλ' ἀναπέμπει, χῶπόσαι

ἐν θαλάσῃ καὶ ποταμοῖς ψάμαθοι

κύμασιν ῥιπαῖς τ' ἀνέμων κλονέονται, χῶ τι μέλλει, χῶπόθεν
ἔσσεται, εὖ καθορᾷς.

εἰ δὲ χρὴ καὶ παρ σοφὸν ἀντιφερίξαι,

50

ἔρέω. ταῦτα πόσις ἴκεο βᾶσαν

Στρ. γ'.

τάνδε, καὶ μέλλεις ὑπὲρ πόντου

Διὸς ἔξοχον ποτὶ κᾶπον ἐνεῖκαι·

ἔνθα νιν ἀρχέπολιν θήσεις, ἐπὶ λαὸν ἀγείραις

νασιώταν ὄχθον ἐς ἀμφίπεδον· νῦν δ' εὐρυλείμων πότνια σοι

Λιβύα

55

δέξεται εὐκλέα νύμφαν δώμασιν ἐν χρυσέοις πρόφρων· ἵνα οἱ
 χθονὸς αἴσαν

αὐτίκα συντελέθειν ἔννομον δωρήσεται,
 οὔτε παγκάρπων φυτῶν νήποινον, οὔτ' ἀγνώτα θηρῶν.

τόθι παῖδα τέξεται, ὃν κλυτὸς Ἑρμᾶς Ἄντ. γ'.
 εὐθρόνοις Ὠραισι καὶ Γαίᾳ 60

ἀνελὼν φίλας ὑπὸ ματέρος οἴσει.

ταὶ δ' ἐπιγουνίδιον κατθηκάμεναι βρέφος αὐταῖς,
 νέκταρ ἐν χεῖλεσσι καὶ ἀμβροσίαν στάξοισι, θήσονται τέ νιν
 ἀθάνατον

Ζῆνα καὶ ἄγνὸν Ἀπόλλων', ἀνδράσι χάρμα φίλοις ἄγχιστον,
 ὁπάονα μῆλων,

Ἀγρέα καὶ Νόμιον, τοῖς δ' Ἀρισταῖον καλεῖν. 65

ὥς ἄρ' εἰπὼν ἔντυεν τερπνὰν γάμου κραίνειν τελευτάν.

ὠκεῖα δ' ἐπειγομένων ἤδη θεῶν Ἐπ. γ'.

πρᾶξις ὁδοί τε βραχεῖαι. κεῖνο κεῖν' ἅμαρ διαίτασεν θαλάμῳ
 δὲ μίγεν

ἐν πολυχρύσῳ Λιβύας· ἵνα καλλίσταν πόλιν
 ἀμφέπει κλεινὰν τ' ἀέθλοισι, 70

καὶ νυν ἐν Πυθῶνί νιν ἀγαθέα Καρνειάδα

υἱὸς εὐθαλεῖ συνέμιξε τύχῃ·

ἔνθα νικάσαις ἀνέφανε Κυράναν, ἧ νιν εὐφρων δέξεται,

καλλιγύναικι πάτρῃ

δόξαν ἱμερτὰν ἀγαγόντ' ἀπὸ Δελφῶν. 75

ἀρεταὶ δ' αἰεὶ μεγάλαι πολύμυθοι· Στρ. δ'.

βαιὰ δ' ἐν μακροῖσι ποικίλλειν,

ἀκοὰ σοφοῖς· ὁ δὲ καιρὸς ὁμοίως

παντὸς ἔχει κορυφάν. ἔγνων ποτὲ καὶ Ἰόλαον

οὐκ ἀτιμάσαντά νιν ἐπτάπυλοι Θῆβαι· τόν, Εὐρυσθῆος ἐπεὶ
 κεφαλὰν 80

ἔπραθε φασγάνου ἀκμᾶ, κρύψαν ἔνερθ' ὑπὸ γᾶν διφρηλάτα
 Ἀμφιτρύωνος
 σάματι, πατροπάτωρ ἔνθα οἱ Σπαρτῶν ξένος
 κείτο, λευκίπποισι Καδμείων μετοικήσαις ἀγυιαῖς.

τέκε οἱ καὶ Ζηνὶ μιγεῖσα δαΐφρων Ἀντ. δ'.
 ἐν μόναις ὠδίσιν Ἀλκμήνα 85
 διδύμων κρατησίμαχον σθένος υἱῶν.
 κωφὸς ἀνὴρ τις, ὃς Ἡρακλεῖ στόμα μὴ παραβάλλει,
 μηδὲ Διρκαίων ὑδάτων ἀεὶ μέννεται, τὰ νιν θρέψαντο καὶ
 Ἴφικλέα·

τοῖσι τέλειον ἐπ' εὐχᾶ κωμάσομαί τι παθὼν ἐσλόν. Χαρίτων
 κελαδένναν
 μή με λίποι καθαρὸν φέγγος. Αἰγίνα τε γὰρ 90
 φαρμὶ Νίσου τ' ἐν λόφῳ τρὶς δὴ πόλιν τάνδ' εὐκλείξαι,

σιγαλὸν ἀμαχανίαν ἔργῳ φυγών· Ἐπ. δ'.
 οὐνεκεν, εἰ φίλος ἀστῶν, εἴ τις ἀντάεις, τό γ' ἐν ξυνῷ πεπονα-
 μένον εὖ

μὴ λόγον βλάπτων ἀλίοιο γέροντος κρυπτέτω.
 κείνος αἰνεῖν καὶ τὸν ἐχθρὸν 95
 παντὶ θυμῷ σύν γε δίκῃ καλὰ ῥέζοντ' ἔννεπεν.
 πλεῖστα νικάσαντά σε καὶ τελεταῖς
 ὠρίαις ἐν Παλλάδος εἶδον ἄφωνοί θ' ὥς ἐκάστα φίλτατον
 παρθενικαὶ πόσιν ἦ
 υἱὸν εὖχοντ', ὃ Τελεσίκρατες, ἔμμεν, 100

ἐν Ὀλυμπίοισι τε καὶ βαθυκόλπου Στρ. ε'.
 Γᾶς ἀέθλοις ἐν τε καὶ πᾶσιν
 ἐπιχωρίοις. ἐμὲ δ' ὦν τις ἀοιδᾶν
 δίσφιν ἀκείόμενον πρᾶσσει χρέος αὖτις ἐγείραι
 καὶ παλαιὰ δόξα τεῶν προγόνων· οἷοι Λιβύσσης ἀμφὶ γυναικος
 ἔβαν 105

Ἴρασα πρὸς πόλιν, Ἀνταίου μετὰ καλλίκομον μναστῆρες ἀγα-
κλέα κούραν

τὰν μάλα πολλοὶ ἀριστῆες ἀνδρῶν αἵτεον
σύγγονοι, πολλοὶ δὲ καὶ ξείνων. ἐπεὶ θαητὸν εἶδος

ἔπλετο· χρυσοστεφάνου δέ οἱ Ἥβας Ἀντ. εἰ.

καρπὸν ἀνθήσαντ' ἀποδρέψαι 110

ἔθελον. πατὴρ δὲ θυγατρὶ φυτεύων
κλεινότερον γάμον, ἄκουσεν Δαναὸν ποτ' ἐν Ἀργεῖ
οἶον εὔρεν τεσσαράκοντα καὶ ὀκτὼ παρθένοισι, πρὶν μέσον ἄμαρ
ἐλεῖν,

ὠκύτατον γάμον. ἔστασεν γὰρ ἅπαντα χορὸν ἐν τέρμασιν αὐτίκ'
ἀγῶνος·

σὺν δ' ἀέθλοις ἐκέλευσεν διακρίναι ποδῶν, 115
ἄντινα σχήσοι τις ἡρώων, ὅσοι γαμβροὶ σφιν ἦλθον.

οὕτω δ' ἐδίδου Λίβυς ἀρμόζων κόρα Ἐπ. εἰ.

νυμφίου ἄνδρα· ποτὶ γραμμᾷ μὲν αὐτὰν στᾶσε κοσμήσας τέλος
ἔμμεν ἄκρον,

εἶπε δ' ἐν μέσσοις ἀπάγεσθαι, ὅς αὖ πρῶτος θορῶν
ἀμφὶ οἱ ψαύσειε πέπλοις. 120

ἔνθ' Ἀλεξίδαμος, ἐπεὶ φύγε λαιψηρὸν δρόμον,
παρθένον κεδνὰν χερὶ χειρὸς ἐλὼν
ἄγεν ἵππευτᾶν Νομάδων δι' ὄμιλον. πολλὰ μὲν κεῖνοι δίκον
φύλλ' ἔπι καὶ στεφάνους·

πολλὰ δὲ πρόσθεν πτερὰ δέξατο νικᾶν. 125

ΠΥΘΙΟΝΙΚΑΙ Ι.

ΙΠΠΟΚΛΕΑΙ ΘΕΣΣΑΛΩΙ ΠΑΙΔΙ ΔΙΑΥΛΟΔΡΟΜΩΙ.

STROPHÆ.

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ERODI.

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Ὀλβία Λακεδαίμων·

Στρ. α'.

μάκαιρα Θεσσαλία· πατρὸς δ' ἀμφοτέραις ἐξ ἑνὸς
ἀριστομάχου γένος Ἡρακλεῦς βασιλεύει.

τί κομπέω παρὰ καιρόν; ἀλλὰ με Πυθῶ τε καὶ τὸ Πελινναῖον
ἀπύει

Ἀλεύα τε παῖδες, Ἴπποκλέα ἐθέλοντες

5

ἀγαγεῖν ἐπικωμίαν ἀνδρῶν κλυτὰν ὄπα.

γεύεται γὰρ ἀέθλων·

Ἀντ. α'.

στρατῶ τ' ἀμφικτιόνων ὁ Παρνασίος αὐτὸν μυχὸς

διανλοδρομᾶν ὑπατον παίδων ἀνέειπεν.

Ἄπολλον, γλυκὺ δ' ἀνθρώπων τέλος ἀρχά τε δαίμονος ὀρνύντος
αὖξεται 10

ὁ μὲν που τεοῖς γε μήδεσι τοῦτ' ἔπραξεν.
τὸ δὲ συγγενὲς ἐμβέβακεν ἵχνεσιν πατρὸς

Ὀλυμπιονίκα δις ἐν πολεμαδόκοις

Ἐπ. α'.

Ἄρεος ὅπλοις·

ἔθηκε καὶ βαθυλείμων' ὑπὸ Κίρρας ἀγῶν
πέτραν κρατησίποδα Φρικίαν.

15

ἔσποιτο μοῖρα καὶ ὑστέραισιν

ἐν ἀμέραις ἀγάνορα πλούτον ἀνθεῖν σφίσιν·

τῶν δ' ἐν Ἑλλάδι τερπνῶν

Στρ. β'.

λαχόντες οὐκ ὀλίγαν δόσιν, μὴ φθονεραῖς ἐκ θεῶν

20

μετατροπίαις ἐπικύρσαιεν. θεὸς εἴη

ἀπήμων κέαρ. εὐδαίμων δὲ καὶ ὑμνητὸς οὗτος ἀνὴρ γίγνεται
σοφοῖς,

ὃς ἂν χερσὶν ἢ ποδῶν ἀρετᾷ κρατήσαιοις

τὰ μέγιστ' ἀέθλων ἔλη τόλμα τε καὶ σθένει,

καὶ ζώων ἔτι νεαρὸν

Ἀντ. β'.

κατ' αἶσαν υἱὸν ἴδῃ τυχόντα στεφάνων Πυθίων.

26

ὁ χάλκεος οὐρανὸς οὐ ποτ' ἀμβατὸς αὐτῷ·

ὅσαις δὲ βρότεον ἔθνος ἀγλαΐαις ἀπτόμεσθα, περαίνει πρὸς
ἔσχατον

πλόον. ναυσὶ δ' οὔτε πεζὸς ἰὼν ἂν εὖροις

ἐς Ὑπερβορέων ἀγῶνα θαυματὰν ὁδόν.

30

παρ' οἷς ποτε Περσεὺς ἐδαίσατο λαγέτας,

Ἐπ. β'.

δῶματ' ἐσελθών,

κλειτὰς ὄνων ἐκατόμβας ἐπιτόσσαις θεῷ

ῥέζοντας· ὦν θαλίαις ἔμπέδον

εὐφαιμίας τε μάλιστ' Ἀπόλλων

35

χαίρει, γελᾷ θ' ὀρώων ὕβριν ὀρθίαν κνωδάλων·

Μοῖσα δ' οὐκ ἀποδαμεί

Στρ. γ'.

τρόποις ἐπὶ σφετέροισι· παντᾶ δὲ χοροὶ παρθένων

λυρᾶν τε βοαὶ καναχαί τ' αὐλῶν δονέονται·

δάφνη τε χρυσέα κόμας ἀναδήσαντες εἰλαπινάζοισιν εὐφρόνως. 40

νόσοι δ' οὔτε γῆρας οὐλόμενον κέκραται

ἱερᾷ γενεᾷ· πόνων δὲ καὶ μαχᾶν ἄτερ

οἰκέοισι φυγόντες

Ἀντ. γ'.

ὑπέρδικον Νέμεσιν. θρασεία δὲ πνέων καρδία

μόλεν Δανάας ποτὲ παῖς, ἀγέιτο δ' Ἀθάνα,

45

ἐς ἀνδρῶν μακάρων ὁμίλον· ἔπεφνέν τε Γοργόνα, καὶ ποικίλον

κάρα

δρακόντων φόβαισιν ἤλυθε νασιώταις

λίθινον θάνατον φέρων. ἐμοὶ δὲ θαυμάσαι

θεῶν τελεσάντων οὐδέν ποτε φαίνεται

Ἐπ. γ'.

ἔμμεν ἄπιστον.

50

κώπαν σχάσον, ταχὺ δ' ἄγκυραν ἔρεισον χθονὶ

πρώραθε, χοιράδος ἄλκαρ πέτρας.

ἐγκωμίων γὰρ ἄωτος ὕμνων

ἐπ' ἄλλοτ' ἄλλον ὥτε μέλισσα θύνει λόγον.

ἔλπομαι δ' Ἐφυραίῳ

Στρ. δ'.

ὅπ' ἀμφὶ Πηνεῖδον γλυκεῖαν προχεόντων ἐμᾶν

56

τὸν Ἴπποκλέαν ἔτι καὶ μᾶλλον σὺν αἰοδαῖς

ἕκατι στεφάνων θαητὸν ἐν ἄλιξι θησέμεν ἐν καὶ παλαιτέροις,

νέαισιν τε παρθένοισι μέλημα. καὶ γὰρ

έτέροις έτέρων έρως υπέκνισε φρένας·

60

τῶν δ' ἕκαστος ὀρούει,

Ἀντ. δ'.

τυχῶν κεν ἄρπαλέαν σχέθοι φροντίδα τὰν παρ ποδός·

τὰ δ' εἰς ἐνιαυτὸν ἀτέκμαρτον προνοῆσαι.

πέποιθα ξενία προσανεί Θώρακος, ὅσπερ ἐμᾶν ποιπνύων χάριν

τόδ' ἔξευξεν ἄρμα Πιερίδων τετράορον,
φιλέων φιλέοντ', ἄγων ἄγοντα προφρόνως.

65

πειρῶντι δὲ καὶ χρυσὸς ἐν βασάνῳ πρέπει
καὶ νόος ὀρθός.

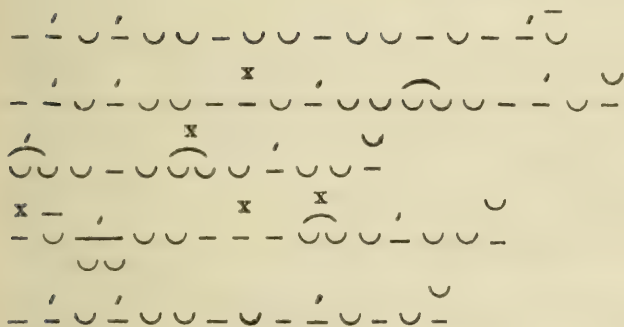
Ἐπ. δ'.

ἀδελφεοὺς μὲν ἐπαινήσομεν ἐσλούς, ὅτι
ὑψοῦ φέροντι νόμον Θεσσαλῶν
αὔξοντες· ἐν δ' ἀγαθοῖσι κεῖται
πατρῴϊαι κεδναὶ πολίων κυβερνάσιες.

70

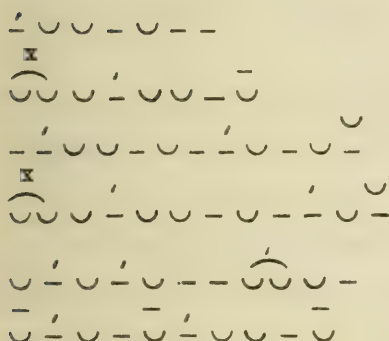
ΠΥΘΙΟΝΙΚΑΙ ΙΑ.
ΘΡΑΣΥΔΑΙΩΙ ΘΗΒΑΙΩΙ
ΠΑΙΔΙ ΣΤΑΔΙΕΙ.

STROPHÆ.



5

EPODI.



Κάδμου κόραι, Σεμέλα μὲν Ὀλυμπιάδων ἀγνιᾶτις,
Ἰνώ τε Λευκοθέα ποντιᾶν ὁμοθάλαμε Νηρηΐδων,
ἔτε σὺν Ἡρακλέος ἀριστογόνῳ
ματρὶ παρ Μελίαν χρυσέων ἐς ἄδυτον τριπόδων
θησαυρόν, ὃν περίαλλ' ἐτίμασε Λοξίας,

Στρ. α'.

5

Ἰσμήνιον δ' ὀνύμαξεν, ἀλαθέα μαντίων θῶκον,
ὦ παῖδες Ἀρμονίας, ἔνθα καὶ νῦν ἐπίνομον ἡρωϊδῶν
στρατὸν ὁμαγυρέα καλεῖ συνίμεν,
ὄφρα Θέμιν ἱερὰν Πυθῶνά τε καὶ ὀρθοδίκαν
γᾶς ὁμφαλὸν κελαδήσεται ἄκρα σὺν ἐσπέρα,

Ἀντ. α'.

10

ἐπταπύλοισι Θήβαις

Ἐπ. α'.

χάριν ἀγωνί τε Κίρρας,

ἐν τῷ Θρασυδαῖος ἔμνασεν ἐστίαν

τρίτον ἐπὶ στέφανον πατρώαν βαλὼν,

ἐν ἀφνεαῖς ἀρούραισι Πυλάδα

15

νικῶν ξένου Λάκωνος Ὀρέστα.

τὸν δὴ φονευομένου πατρὸς Ἀρσινόα Κλυταιμνήστρας Στρ. β'.

χειρῶν ὑπο κρατερᾶν ἐκ δόλου τροφὸς ἄνελε δυσπενθέος,

ὁπότε Δαρδανίδα κόραν Πριάμου

Κασσάνδραν πολιῷ χαλκῷ σὺν Ἀγαμεμνονίᾳ

20

ψυχᾷ πόρευσ' Ἀχέροντος ἀκτὰν παρ' εὖσκιον

νηλῆς γυνά. πότερόν νιν ἄρ' Ἰφιγένει ἐπ' Εὐρίπῳ Ἀντ. β'.

σφαχθεῖσα τῇλε πάτρας ἔκνισεν βαρυπάλαμον ὄρσαι χόλον;

ἢ ἐτέρῳ λέχεϊ δαμαζομέναν

ἐννυχιοί πάραγον κοῖται; τὸ δὲ νέαις ἀλόχοις

25

ἔχθιστον ἀμπλάκιον καλύψαί τ' ἀμάχανον

ἀλλοτρίαισι γλώσσαις·

Ἐπ. β'.

κακολόγοι δὲ πολῖται.

ἴσχει τε γὰρ ὄλβος οὐ μείονα φθόνον·

ὁ δὲ χαμηλὰ πνέων ἄφαντον βρέμει.

30

θάνειν μὲν αὐτὸς ἦρως Ἀτρεΐδας

ἴκων χρόνῳ κλυταῖς ἐν Ἀμύκλαις,

μάντιν τ' ὄλεσσε κόραν, ἐπεὶ ἀμφ' Ἑλένα πυρωθέντων Στρ. γ'.

Τρώων ἔλυσε δόμους ἀβρότατος. ὁ δ' ἄρα γέροντα ξένον

Στρόφιον ἐξίκητο, νέα κεφαλά,

35

Παρνασοῦ πόδα ναίοντ'· ἀλλὰ χρονίῳ σὺν Ἀρει

πέφνεν τε ματέρα θῆκέ τ' Αἰγισθον ἐν φοναῖς.

Ἦ ρ', ὦ φίλοι, κατ' ἀμευσιπόρων τριόδων ἐδινάθην, Ἀντ. γ'.

ὀρθὰν κέλευθον ἰὼν τοπρίν· ἢ μέ τις ἄνεμος ἔξω πλόου

ἔβαλεν, ὥς ὄτ' ἄκατον εἰναλίαν.

40

Μοῖσα, τὸ δὲ τεόν, εἰ μισθῷ συνετίθει παρέχειν
φωνὰν ὑπάργυρον, ἄλλοτ' ἄλλα ταρασσέμεν

Ἐπ. γ'.

ἦ πατρὶ Πυθονίκῳ

τό γέ νυν ἦ Θρασυδαίῳ·

τῶν εὐφροσύνα τε καὶ δόξ' ἐπιφλέγει.

45

τὰ μὲν ἐν ἄρμασι καλλίνικοι πάλαι

Ὀλυμπίαν ἀγώνων πολυφάτων

ἔσχον θοὰν ἀκτῖνα σὺν ἵπποις·

Πυθοῖ τε γυμνὸν ἐπὶ στάδιον καταβάντες ἤλεγξαν

Στρ. δ'.

Ἑλλανίδα στρατιὰν ὠκύτατι. θεόθεν ἐραίμαν καλῶν,

50

δυνατὰ μαιόμενος ἐν ἀλικία.

τῶν γὰρ ἅμ πόλιν εὐρίσκων τὰ μέσα μακροτέρῳ

ὄλβῳ τεθαλότα, μέμφομ' αἶσαν τυραννίδων·

Ἀντ. δ'.

ζυναῖσι δ' ἀμφ' ἀρεταῖς τέταμαι· φθονεροὶ δ' ἀμυνονται

ἄτα. εἴ τις ἄκρον ἐλὼν ἀσυχᾶ τε νεμόμενος αἶνὰν ὕβριν

55

ἀπέφυγεν· μέλανα δ' ἀν' ἐσχατιὰν

καλλίονα θάνατον σχήσει, γλυκυτάτα γενεᾷ

εὐώνυμον κτεάνων κρατίστην χάριν πορών.

ἄ τε τὸν Ἰφικλείδαν

Ἐπ. δ'.

διαφέρει Ἰόλαον

60

ὑμνητὸν ἐόντα, καὶ Κάστορος βίαν,

σέ τε, ἄναξ Πολύδευκες, υἱοὶ θεῶν,

τὸ μὲν παρ' ἅμαρ ἔδραιοι Θεράπνας,

τὸ δ' οἰκέοντας ἔνδον Ὀλύμπου.

ΠΥΘΙΟΝΙΚΑΙ IB.
ΜΙΔΑΙ ΑΚΡΑΓΑΝΤΙΝΩΙ
ΑΥΛΗΤΗΙ.

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Στρ. α'.

Αἰτέω σε, φιλάγλαε, καλλίστα βροτεᾶν πολίων,
 Φερσεφόνας ἔδος, ἃ τ' ὄχθαις ἔπι μηλοβότου
 ναίεις Ἀκράγαντος ἐϋδματον κολώναν, ὧ ἄνα,
 ἵλαος ἀθανάτων ἀνδρῶν τε σὺν εὐμενία
 δέξαι στεφάνωμα τόδ' ἐκ Πυθῶνος εὐδόξῳ Μίδῃ,
 αὐτόν τέ νιν Ἑλλάδα νικάσαντα τέχνα, τάν ποτε
 Παλλὰς ἐφεύρε θρασειᾶν Γοργόνων
 οὐλίον θρήνον διαπλέξαις Ἀθάνα·

5

Στρ. β'.

τὸν παρθενίοις ὑπὸ τ' ἀπλάτοις ὀφίων κεφαλαῖς
 αἶε λειβόμενον δυσπενθέϊ σὺν καμάτῳ,
 Περσεὺς ὁπότε τρίτον ἄνυσσεν κασιγνητᾶν μέρος,
 εἰναλία τε Σερίφῳ λαοῖσί τε μοῖραν ἄγων.
 ἦτοι τό τε θεσπέσιον Φόρκοιο μαύρωσεν γένος,
 λυγρόν τ' ἔρανον Πολυδέκτα θῆκε ματρός τ' ἔμπεδον
 δουλοσύναν τό τ' ἀναγκαῖον λέχος,
 εὐπαράου κρᾶτα συλάσαις Μεδοίσας

10

15

Στρ. γ'.

υἱὸς Δανάας· τὸν ἀπὸ χρυσοῦ φαμεν αὐτορύτου
ἔμμεναι. ἀλλ' ἐπεὶ ἐκ τούτων φίλον ἄνδρα πόνων
ἐρρύσατο, παρθένος αὐλῶν τεῦχε πάμφωνον μέλος,
ὄφρα τὸν Εὐρύαλας ἐκ καρπαλιμῶν γενύων
χριμφθέντα σὺν ἔντεσι μιμήσαιτ' ἐρικλάγκταν γόον.
εὗρεν θεός· ἀλλὰ νιν εὐροῖσ' ἀνδράσι θνατοῖς ἔχειν
ὠνόμασεν κεφαλῶν πολλῶν νόμον,
εὐκλεᾶ λαοσσόων μναστῆρ' ἀγώνων,

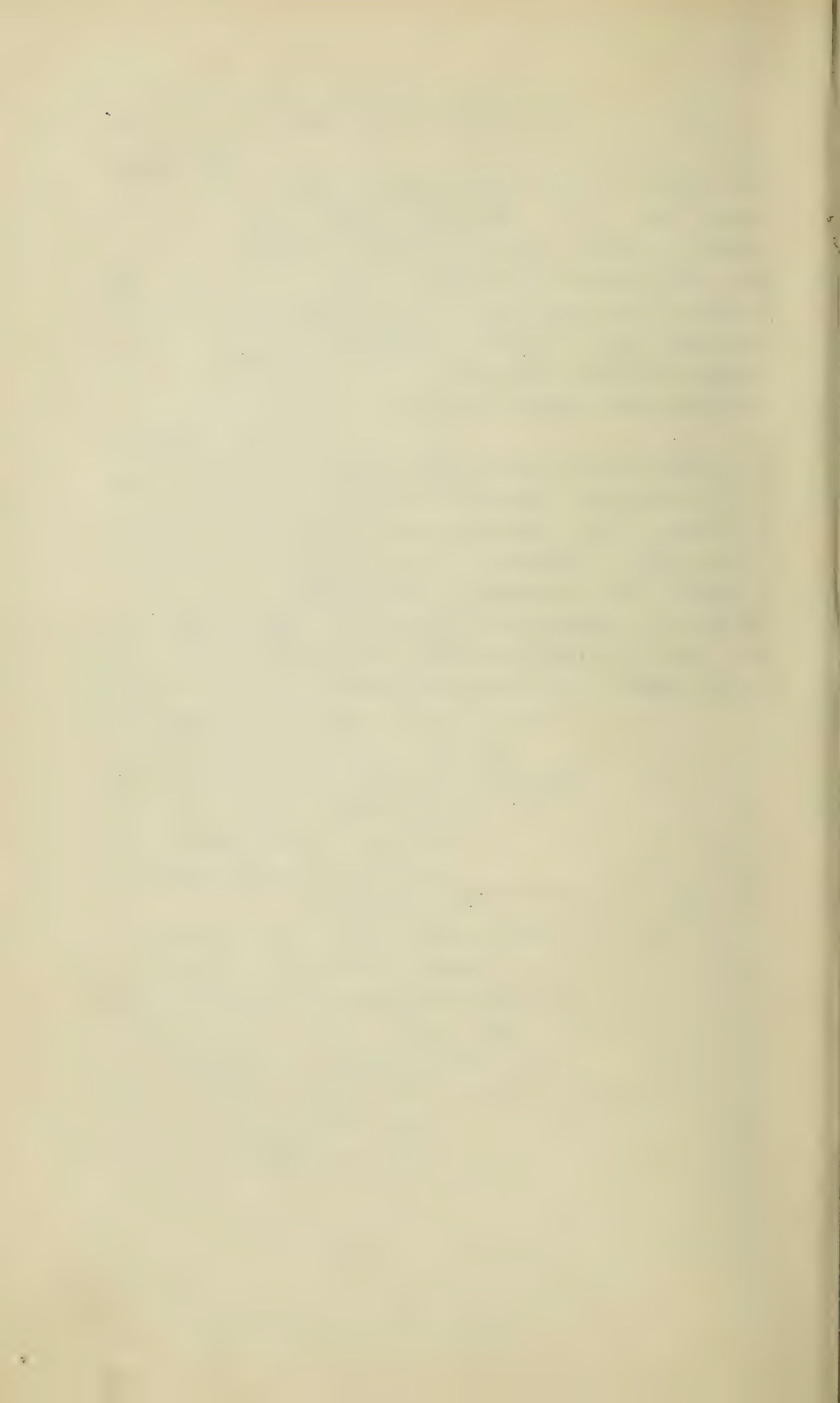
20

Στρ. δ'.

λεπτοῦ διανισσόμενον χαλκοῦ θαμὰ καὶ δονάκων,
τοὶ παρὰ καλλιχόρῳ ναίοισι πόλει Χαρίτων,
Καφισίδος ἐν τεμένει, πιστοὶ χορευτῶν μάρτυρες.
εἰ δέ τις ὄλβος ἐν ἀνθρώποισιν, ἄνευ καμάτου
οὐ φαίνεται· ἐκ δὲ τελευτάσει νιν ἦτοι σήμερον
δαίμων. τό γε μόρσιμον οὐ παρφυκτόν· ἀλλ' ἔσται χρόνος
οὗτος, δ καί τιν' ἀελπτία βαλὼν
ἔμπαλιν γνώμας τὸ μὲν δώσει, τὸ δ' οὕπω.

25

30



NOTES, &c.

INTRODUCTION TO THE NOTES.

IN venturing to submit these Notes on the Pythian Odes to the public judgement, I am anxious to remind the reader of the object which I propose to myself in this work ; which is, not to throw any new light upon Pindar, but to furnish such assistance to the Student as may enable him, and I trust may induce him, to study the works of this magnificent writer. I have therefore thought it best, and most consistent with my plan, to write these Notes in English. It would be mere affectation to say that it would not have given me more trouble to write them in Latin : but I hope I shall gain credit for sincerity, when I state, that it was no desire to save myself trouble, which induced me to write these Notes in the one language rather than the other.

Since my publication of the Olympic Odes, I have been most anxious to gain any additional information on my subject, and more especially to learn, so far as my labours have attracted public attention, in what particulars they are defective, and in what respect I can improve the system I have laid down for my observance. Now there are two points on which I think it right to state the result of such reflections and enquiries as I have been able to make, however unsatisfactory that result may be : I mean, the supposed musical character of Pindar's Poetry, and the nature and office of his Chorus.

An opinion has of late gained much ground amongst the German scholars, that the poetry of Pindar is constructed upon musical principles ;* and Thiersch, in the introduction to his translation of

* "Böckh has attempted to divide the ancient melody to Pindar's first Pythian into "rhythmical phrases, after the modern fashion ; and has partly succeeded : but the sense "of the poetry has suffered in a way scarcely to be paralleled, except by some instances "of modern psalmody. Burney's arrangement of the same melody is as bad in a different "way, but it has the merit of paying more respect to the sense." *Donkin on the Rhythm of Ancient Greek Music. Classical Museum, vol. II. p. 114.*

our poet, has elaborated this theory with exemplary diligence. To this theory, however, it seems to me that there are insuperable objections; for, before we can presume to reduce a Greek poem to the rules and harmony of Greek music, it is absolutely necessary that we should have a competent knowledge of the music itself. But of this we know positively nothing; neither have we any knowledge of the real vocal effects of accent and quantity, in the flourishing period of Greek literature.* Until these two essential defects are remedied, it seems to me impossible that any musical theory, applied to the poetry of Pindar, can have a solid and assured foundation. Still it may be urged, that an hypothesis ought to be judged of by its own merits, and by its accounting or failing to account for the phenomena with which it has to deal: and I feel that my own ignorance of musical science renders me very unfit to be a judge of the details of this musical theory. I have therefore requested the assistance of a gentleman of profound musical knowledge. Mr. Schönerstedt, Teacher of German at Eton College, has, at my solicitation, examined Thiersch's remarks on this subject with the minutest accuracy, and, I need hardly add, with the highest skill. The result of his examination into this matter is, an entire conviction of the unsoundness of Thiersch's theory. But I feel that I cannot do better than present the reader with Mr. Schönerstedt's observations in his own words:—

‘It is most likely,’ says he, ‘from the excellence of the Lyric poetry which has come down to us from the Greeks, that many people fancy their music must have attained the same degree of excellence as our own. We must not however forget this material point, that Music and Poetry cannot be exhibited in their highest character at one and the same time, without the one proving detrimental to the other. And it would not be difficult to explain to any person, however little skilled he may be in music, that where

* “In modern music there is melody, harmony, time, and rhythm. In ancient Greek music there was melody, certainly; harmony, probably not; time there must have been, by the same necessity, that there is space in painting; and if rhythm be proportion of times, then there must have been rhythm too, as there must be *some* proportion between the lines in a picture. But was there rhythm or time in the modern technical sense?” *Class. Mus. Vol. II. p. 110.*

‘ words and music are delivered together, the one must always be
 ‘ favoured at the expense of the other, and treated as predominant.
 ‘ Thus the musical composer will regard the words as of very
 ‘ secondary importance in the performance of his production ; and he
 ‘ is perfectly right in so doing. How many persons go nightly to
 ‘ the Italian Opera, and are highly delighted, without understanding
 ‘ a word of the language ! The poet, on the other hand, will allow
 ‘ nothing to be going on during the performance of his Tragedy or
 ‘ Ode, that may directly or indirectly interfere with even the most
 ‘ trifling effect he has calculated on producing.

‘ Now those who are acquainted with the works of Pindar, are
 ‘ also aware of the causes that gave birth to them. Then let us take
 ‘ Pindar himself as one of his own *χορῳοί*, delivering his song in
 ‘ praise of the hero of the day. Is it not natural to suppose that his
 ‘ hero, whose greatest desire was fame, would be jealous of the loss
 ‘ of even one single syllable of the poem dedicated to his own glory,
 ‘ for the sake of any scientific accompaniment ? I doubt very much
 ‘ whether Apollo himself could have gratified such a man by his
 ‘ music, as much as by the poet’s words, delivered publicly to the hero,
 ‘ when surrounded by an excited multitude, who looked upon him
 ‘ as the happiest of mortals on account of this incense thus offered
 ‘ to him by the poet. It may therefore naturally be inferred, that
 ‘ during the recitation of such poems, music would only be employed
 ‘ in a subordinate character ; and had Pindar possessed a highly
 ‘ refined talent for music, it appears incredible that he could have
 ‘ made use of it to advantage during the recitation of his verses.
 ‘ Hence it appears probable, more especially when we take into
 ‘ account the number of his verses and the length of their metre,
 ‘ that Pindar sang in the manner of a musical Improvisatore, and
 ‘ made use of his music in the style of a recitation.

‘ But let us now proceed to the musical means Pindar had at his
 ‘ command. Even with the different scales and intonations which
 ‘ Thiersch and other authors give of the simple and compound
 ‘ tetrachord, all would admit of but a very poor comparison with the
 ‘ music of the present day. Thiersch plainly expresses as much in
 ‘ p. 52, though in p. 46, after speaking of the different characters, and
 ‘ the judicious application of them, by which the ancients effected

' their scientific productions, he praises the sweetness and power of
 ' those tones, of which such singular and astonishing accounts have
 ' reached us. But however astonishing these accounts may be, it is
 ' yet more difficult to discover how they are to be justified. For as
 ' to melody, every one knows how poor the very best instrumental
 ' performance is on an instrument that is without a *legato*, and
 ' which possesses but a very indifferent *sostenuto*. And with regard
 ' to their harmony, one has only to examine their different keys and
 ' intonations, to see at once that the ancient tetrachord could have
 ' had but very little power. But Thiersch seems to convict himself
 ' of ignorance of the science of music, in denying the ancients the
 ' use of the 3rd and 7th. For even in the scale he gives in the
 ' compound tetrachord, as used by Pindar, the notes are *E, F, G, A,*
 ' *C, D, E,* which would at once afford the key of *A* minor, ^{*A, C, E,*}
 ' and the modulations of the 5th, or the dominant, with the flat 7th,
 ' and that by merely turning *G* natural into *G* sharp. According to
 ' Thiersch, the two outer strings of the tetrachord are represented as
 ' fixed, whereas the two inner or middle strings were capable of
 ' being relaxed or drawn up. He says, p. 40, ' It is clear that each
 ' ' tetrachord could only be tuned into one character, and that cha-
 ' ' racter could only be tuned into one key ; consequently they were
 ' ' obliged to tune the middle strings according to the key in which
 ' ' they wished to play.' The player therefore must have known how
 ' to alter these strings, according to the exigencies of the piece he
 ' was performing, particularly if we may believe those Authors who
 ' tell us that Lasus of Hermione, Pindar's instructor, had already
 ' written, even at that period, a treatise on the Theory of Music.
 ' But we may very easily see what would be the opinion of modern
 ' composers upon this monotonous modulation, by observing their
 ' constant anxiety to change the key, even in most interesting short
 ' pieces, for the purpose of avoiding monotony. One may see this in
 ' Rossini's " Dal tuo stellato Soglio," Mozart's " Der Hölle Rache,"
 ' the " Russian Minka," &c.

' Thiersch likewise gives us a minor Æolic harmony for some of
 ' Pindar's most animated songs, which generally speaking would be
 ' totally incomprehensible to the musician of the present day. Con-
 ' cerning the wind instruments employed by the ancient Greeks, he
 ' merely mentions that they were chiefly used for sacred purposes,

‘ dances, &c. Of the scientific νόμοι for the flute, the Pythian is said to have ranked the first. Some wind instruments are likewise said to have been used as accompaniments ; but if that were the case, the principal parts could not have been of a very refined character ; for Alcibiades, in Plutarch, says, that even in his day the playing of the flute required such exertion, that a well-known face became so distorted by it as not to be recognised.

‘ I have said more here about instrumental music than may be deemed either *à propos* or necessary ; but as this species of music is only an imitation of vocal music, we may with propriety judge of the one by the other.

‘ In corroboration of much that I have here advanced, I beg to make the following extract from the German Encyclopædia, “ Geschichte der Musik,” p. 677. vol. 6. ed. 5. “ Thus much is certain, that the inferences to be drawn from the excellence of the fine arts become very doubtful, when we attempt to apply them to music ; and are by no means confirmed by any information we possess upon that subject now : for fabulous and exaggerated accounts of the wonderful effects of music, may be explained by the mere effect of melody and metre. It even appears that music without any scientific harmony exercises a far greater power over man in a primitive state, and upon masses of people who do not understand and cultivate it as an art, than upon us. And this has been proved by the use of the most simple and rude music among savage nations.

“ It seems that harmony and instrumental music in perfection were unknown to the Greeks, and that their vocal music was nothing more than a simple metrical declamation, with an accompaniment, in which the tone had rather a declamatory than a musical length, On the whole we must confess, that the means possessed by modern authors, and their repeated researches into the subject of ancient Greek music, enlighten us but very little ; and the writings of the ancients themselves are, on account of their many obscurities and contradictions, still a riddle to us.” ’

Such are the remarks of Mr. Schönerstedt, to whom I beg to take this opportunity of expressing my deep sense of obligation.

I am not aware that any authority exists for supposing the Greeks to have been acquainted with the art of musical *notation*; and, without this, it is difficult to believe that music could be scientifically understood.

If we form a judgment as to the probability of Pindar's poems having been written on musical principles, and set to music, from the internal evidence with which they furnish us, I confess it appears to me that no poetical compositions could be imagined more entirely resisting such a theory. There is in Pindar, above all poets, a marked and total absence of those redundant expletives, and that breaking up of verses into small and elided words, which seem to be absolutely essential for the proper adaptation of language to music. There is a dignity and a stability in his words, which seem to reject, or perhaps I should more justly say, to *despise* the interference or influence of music.

In the words of an admirable critic, (British and Foreign Review, No. XXII. p. 532,) "The diction of Pindar is remarkable for its force and strength: the ancients called it austere. His sentences are composed of a few large words, like a wall built of Cyclopian stones, or like a stately grove of trees which stand apart from one another, each one in its own dignity, with ample space around it. The junctures of the words are not smoothed off and polished away, so as to let them run together, and form as it were one long word of the whole sentence; but the one generally ends with such a letter as repels that with which the next begins, and so necessitates a short pause between them; and this requiring an effort and a vigour of utterance to overcome, and to mould into the flow of the rhythm, suits the athletic character of the choral dance. Pindar's language has a plainness of construction and a simple gravity, which is more like the Hebrew poetry than like any thing

“ we have been accustomed to hear called Pindaric. His majesty is
“ unstilted ; it stands like a Doric pillar, based on itself.”

These observations seem to me profoundly just, but they are no less subversive of the musical theory. Of all writers, Pindar seems to be the least musical, if in the term music we comprehend the idea of *tune*. One cannot read ten verses of Homer, or a Sapphic stanza in Horace, without being sensible of a regular return of cadence in the lines,—of that in short which makes tune. But it is difficult to discover any thing of the sort in Pindar ; his metre seems to form no part of the merit, or the care of the poet. Dante has often been compared, and justly, with Pindar ; but surely no poet is less tuneful, or seems to depend less on the melody of his verse, than the author of the ‘ *Divina Commedia*.’ We need not be alarmed lest we detract from the poetry of the writer, in denying him melodious tune. It is by no means necessary for a great poet to write even in verse at all. Perhaps the truest and finest poem in the French language is the ‘ *Telemaque* ’ of Fenelon. Even Shakspeare himself was never a greater poet than when he wrote in prose.

One of the acutest thinkers in modern times, Mr. Hare, in his “ *Guesses at Truth*,” calls Livy “ the greatest Roman poet.” Mr. Macaulay, in his criticism upon Addison (*Edinburgh Review*, July, 1843) speaks thus, “ The still higher faculty of invention Addison “ possessed in still larger measure. The numerous fictions, generally “ original, often wild and grotesque, but always singularly graceful “ and happy, which are found in his essays, fully entitle him to the “ rank of a great poet,—a rank to which his metrical compositions “ give him no claim.” The same may justly be said, I think, of Walter Scott, many of whose Novels breathe a more truly poetical spirit, than his professed Poems.

It is not meant by all this, that Pindar wrote in prose ;—the very division of his Odes into Strophes, Antistrophes, and Epodes, proves the contrary. But his numbers are so various, and irregular,—so

perfectly *lege soluti*, and it is so difficult to discover any principle which guided him in the metrical structure of his verse, that in estimating his poetic genius, it is impossible to take his metrical excellencies, or demerits, into the account.

Pindar always seems to support himself by his own weight : he is a great poet, because he creates noble images, which he conveys to the mind in magnificent words. The attempt to confine the grand language of such a writer within the petty rules of music, seems little less than absurd. Pindar is too colossal to be judged of by such insignificant laws ; and were it not for the great and undoubted abilities of the men who have fathered and reared this musical theory, I should have imagined it impossible for any scholar, that was acquainted with such writings, to believe in the soundness of such a scheme.

With regard to the remaining question which I proposed to consider, *viz.* the nature and office of the Chorus of Pindar, I think it best to present the reader with a translation of the remarks of Thiersch on the subject, in the introduction to his translation of this poet ;—

‘ After discussing the question concerning the purport of the
 ‘ Pindaric Odes, the festivals for which they were intended, and the
 ‘ public causes which gave rise to them ; their mode of exhibition is
 ‘ the next thing to be considered. That this was entrusted to a
 ‘ Chorus, which delivered the Ode with a symphonious accompani-
 ‘ ment of instruments and mimic dances, has already been shown in
 ‘ that part of the introduction which treats of music. But here the
 ‘ details, and especially the constitution of the Chorus, are more
 ‘ particularly the subject of examination. The Pindaric Odes them-
 ‘ selves afford no other information, than that the Chorus sometimes
 ‘ consisted of men, and sometimes of boys. In the 5th Pythian, v.
 ‘ 20, we read that Arcesilaus, victor at the Pythian games, “received
 ‘ “ the festive song of men.” And in the same Ode, v. 97, “it is fit
 ‘ “ Apollo should be exalted in the song of youths.” Compare Pyth.
 ‘ x. v. 6. In the opening of the 10th Isthmian Ode, “young men”

' are called upon "to announce in a festive song to Cleander, at
 ' "Ægina, the termination of all trouble." Accordingly, the poet's
 ' songs were, as might naturally be expected, performed by young
 ' men, partly on account of the joyous excitement of the occasion,
 ' partly also because the victor, who had personally gained the prize,
 ' was generally young, and consequently about the same age as those
 ' of whom the chorus consisted. However, the difficulty to which
 ' the representation of the ode was subjected, as has just been shewn,
 ' presupposes *choreutæ*, or chorus-singers, perfectly well skilled in
 ' music, such as could only be found in large numbers among nations
 ' that made music a principal part of public instruction. Therefore,
 ' the young men who represent the Ode, are called by Pindar, NEM.
 ' III. 4, "artists of festive songs." But who provided the chorus-
 ' singers necessary for the representation? The Scholiast, on PYTH.
 ' II. 3, says, that Pindar forwarded his triumphal songs by a
 ' Chorus, and therefore thinks the poet had a company of *choreutæ*
 ' at his disposal, who were made to perfect themselves in the ode,
 ' and afterwards travelled to the native place of the victor, to repre-
 ' sent it at the festival there. As nearly the whole life of the poet
 ' was devoted to immortalize in his song the Grecian gods and heroes,
 ' the states and their victorious citizens; and as these songs were
 ' intended to be represented by a Chorus; so it is by no means im-
 ' probable, that he caused a number of skilful singers to be instructed
 ' for this purpose; and they, when ready to represent his composi-
 ' tion, either accompanied him to the festivals, or were sent thither
 ' by him. The same thing was done in Attica, by men, who about
 ' this period introduced different kinds of dramatic poetry, which
 ' took their origin from the various branches of choral performances.
 ' There likewise, in the time of Thespis and Pratinus at least, the
 ' poet seems to have had at his service, dancers, singers, and musicians,
 ' who were united with him in one common interest. It is also
 ' known, that when Athens and other States sent offerings to their
 ' gods, beyond the limits of their country, to Delphi, Delos, or
 ' Olympia, a Chorus was given to the deputation, to whom the duty
 ' belonged of singing the sacred song with the offering. It is probable
 ' that a similar embassy of the Chorus may occasionally have been
 ' managed by Pindar, particularly where games were concerned; but
 ' it was by no means a general practice with him. In the same
 ' manner that the poet had *choreutæ* at his disposal, so might like-
 ' wise the royal and illustrious families, whom he celebrated in his

‘ song, have some at theirs, whose duty it was to represent the
 ‘ triumphal odes of the poet, as well as to perform the songs for the
 ‘ almost uninterrupted offerings and festivities of the holy day-loving
 ‘ Greeks : but the citizens, who returned victorious from the sacred
 ‘ games, had at all events at their command, for the celebration of
 ‘ their festival, the singers, either of their own musical association,
 ‘ or family ; and where these failed, a body of performers was hired.
 ‘ In Attica, the young men of every family were specially instructed
 ‘ in dancing and singing, that is to say, for the exhibition of a
 ‘ Chorus ; and out of every family appeared, at the festival of the
 ‘ Dionysia, a Chorus of 50 youths, to contest the prize of the Muses.
 ‘ There were probably similar provisions made in other States, since
 ‘ in every thing that concerned this part of education, the establish-
 ‘ ments of the Greeks were the same ; and therefore it could but
 ‘ seldom happen, that a victor required any other *choreutæ* than those
 ‘ of his own family, to celebrate his festival. Also, several of the
 ‘ Odes allude to their being performed by singers, who were fellow-
 ‘ countrymen of the victor, as PYTH. x. 55, if we are right in
 ‘ supposing that the Ephyreans who dwelt at the Peneus were fellow-
 ‘ citizens of the victor ; and at NEM. III. 4, where the young men
 ‘ who are waiting at the Asopus for the song are necessarily Ægine-
 ‘ tans ; and at PYTH. v, where the passage, from v. 73 to 77, can
 ‘ only be supposed to be sung by a chorus of Cyrenians, and can be
 ‘ applicable to such alone.

‘ With respect to the number of the *choreutæ* used in a triumphal
 ‘ song, no information is found ; but without information it is clear
 ‘ from the thing itself, that the Chorus in the great royal and princely
 ‘ festivals, as in the representation of the Argonautic hymn in the
 ‘ family of the Bacchiadæ, in the Ode upon Diagoras, which the
 ‘ Rhodians had engraved in golden letters on marble, and in the no
 ‘ less splendid ode dedicated to Thero, OLYMP. II. and likewise that
 ‘ to Hiero, PYTH. I. was exhibited by great numbers and with magni-
 ‘ ficence, although when for inferior citizens and boys, the Chorus was
 ‘ perhaps of a minor description. The Cyclic choruses of Attica
 ‘ consisted of 50 *choreutæ* ; so at first did the tragic, till, after the
 ‘ exhibition of the Eumenides of Æschylus, the number was limited
 ‘ to 15.* The number 50 does not appear accidental, but to have had

* Thiersch has here adopted the well-known, but erroneous, statement of Pollux. But the student should consult Müller's Essay on the ‘Numbers of the Tragic Chorus,’ p. 49. *Dissertation on the Eumenides ; English translation.*

‘ a symbolical meaning, since it is frequently found in history, where
 ‘ numerous groups are represented ; 50 Nereids, 50 Danaids, 50 sons
 ‘ of Priam. Such being the case, it is most probable, that, even out
 ‘ of Attica, a full Chorus was not composed of less than 50.* On
 ‘ minor occasions, the number was probably never reduced to less
 ‘ than 15, in any part of Greece.

‘ With regard to the interior arrangement of the Attic chorus,
 ‘ positive information is found ; and no objection could be raised to
 ‘ that arrangement being adopted generally in Greece, and which
 ‘ could be applied to the chorus of Pindar ; for the chorus was
 ‘ exactly like a file of soldiers, an arranged λόχος, so that this festive
 ‘ troop followed in every respect the laws of military evolutions.
 ‘ The young men of Greece acquired, by the positions and move-
 ‘ ments of the chorus, their first principles of tactics for their after
 ‘ life, and not improperly were these called, in a reverse sense, ‘ a
 ‘ *dance of Ares*.’ The chorus had its leader, as well as the troop.
 ‘ As the complete λόχος consisted of 16 (probably including the
 ‘ leader,) so did also the tragic chorus. Both the λόχος and chorus
 ‘ were first formed into *yokes* (ζυγά) and *rows* (στιχοί.) *Yokes* were
 ‘ those of the *choreutæ* and armed men, who were placed in a line by
 ‘ the side of each other ; and *rows*, those that stood one behind the
 ‘ other. The tragic chorus consisted only of *three* deep, so that the
 ‘ front line, or each yoke, contained *five*. In comedy, the chorus,
 ‘ answering to the union of two lesser λόχοι, consisting each of
 ‘ 12 men, contained 24 *choreutæ*, which were placed 6 in front, and
 ‘ 4 deep. Frequently it was composed of 2 different choruses of
 ‘ men and women, or men and boys. The great chorus of 50
 ‘ *choreutæ* answers to the Tetrarchy, or the combination of *four*
 ‘ λόχοι ; and if one takes the arrangement of the tragic chorus of a
 ‘ later period, as a measure to go by, it probably consisted of 15 in
 ‘ front, and 4 deep.† The first appearance on the scene of action,
 ‘ both of Chorus and λόχος, was the same.

‘ The tragic chorus entered the stage preceded by flute-players,
 ‘ (which, it is known, was a custom with the Laconian troops) *three*
 ‘ abreast and *five* deep, or *five* abreast and *three* deep, and sometimes

* The tragic chorus was derived from the dithyrambic ; and this furnishes a probable reason for concluding that the whole chorus of a tetralogy consisted of 50. *Vid. Müller, p. 53.*

† Such is the exact translation of Thiersch's words ; but 4 times 15 are 60, not 50.

' also one after the other in a line *fifteen* deep ; and there is no doubt
 ' that, quickening into a dance, it could, according to the usual evo-
 ' lutions of tactics, open its lines, extend, contract, and turn. An
 ' evolution of the kind is mentioned, where the lines united, and in
 ' a joined body formed themselves into a semicircle, like united λόχοι,
 ' which formed themselves into a Sigma. The first evolution of the
 ' chorus is called "*strophe*," and in its most simple form, it went
 ' through a counter evolution called "*antistrophe*," back into its
 ' original place. The terms "*strophe*" and "*antistrophe*" were
 ' afterwards given to those parts of the poem that filled up the time
 ' of these respective evolutions. At the end of these two movements
 ' the Chorus sang the Epodus, standing. This simple form of the
 ' Chorus, the only one known to Pindar, does not exclude a variety
 ' of changes ; for, every succeeding Strophe of it could, provided it
 ' kept the rhythm of the first, vary its evolutions. Yet the Attic
 ' stage did not content itself with that ; it brought these forms of
 ' evolutions, as well as the rest of the choral song, to a more diversi-
 ' fied and scientific degree of perfection. Thus the *parabasis* of
 ' ancient comedy was performed in seven evolutions of the chorus, cor-
 ' responding to the seven different terms for poetical delivery ; during
 ' which, between harangues to the people concerning affairs of
 ' interest to the Poet and States, the Lyric pieces were introduced as
 ' Ode and Anti-Ode. But in tragedy, since Hermann has discovered
 ' that many choruses, independent of Strophe and Antistrophe,
 ' correspond also on a higher system, but most fully so in the
 ' Strophic, Mesodic, and Antistrophic, and on that system develop
 ' and combine their strophes, according to a deeply-designed plan ;
 ' the dance of such a chorus must be looked upon as corresponding
 ' completely in its evolutions.

' The duty of a chorus-leader, like that of a λοχαγός, was to
 ' direct the marches and evolutions of the *choreutæ*, and to make
 ' them keep up the proper time and rhythm, which constantly varied.
 ' Besides this, he had another office, that of leading off the vocal
 ' part, of watching over the correct performance of the *choreutæ*, and
 ' had to sing some select pieces himself. How the parts were divided
 ' between the chorus and their leader, in the Odes of Pindar, we will
 ' show in the sequel, when we shall likewise mention the contents of
 ' the same. For the present it will suffice to give an outline of it.
 ' If, as has been already remarked, the arrangement of the Attic

‘ chorus was of a nature to cause its being adopted generally in
 ‘ Greece, then what has been said concerning its entrance, position,
 ‘ and movements, will in the main points agree with those observed
 ‘ by the chorus of Pindar. According to the beginning of the 1st
 ‘ Pythian song, the entrance of the chorus was followed by a prelude
 ‘ of the *κῆθάρα*; and when the song commenced, the dance did so
 ‘ likewise.

‘ When the poet had completed his poem and the musical compo-
 ‘ sition of it, the *choreutæ* were obliged to rehearse both till they
 ‘ knew them; and for this purpose they were not given to them in
 ‘ copies, but were read and sung to them, till they had committed
 ‘ them to memory. This was originally the business of the poet,
 ‘ who took upon himself the office of leader. If prevented from so
 ‘ doing, he commissioned a person well experienced in poetry, music,
 ‘ and dancing, to undertake it for him. Thus Aristophanes had his
 ‘ political comedies rehearsed and performed by Philonides, and his
 ‘ civic ones by Callistratus. Whether Pindar taught his own songs,
 ‘ and rehearsed them with the *choreutæ*, is uncertain. The Scholiast
 ‘ tells us, OL. VI. 87, from what source or authority is unknown,
 ‘ that Pindar had a feeble voice, and consequently commissioned
 ‘ others to the office: indeed he mentions himself the names of
 ‘ two men, whom one may easily recognize as such. OLYMP. VI.
 ‘ 87, Æneas is to exhort his companions, through the performance
 ‘ of the song, to do away with the disgraceful name of “Bœotian
 ‘ hog,” and to prove that the proverb is false which accuses
 ‘ the Bœotians of unskilfulness in the arts of the Muses: upon
 ‘ which he calls Æneas the “*the good herald*,” “*the bowl of song*,”
 ‘ &c. all of which can only make sense, as referring to the leader of
 ‘ the chorus; for, as is here figuratively shown, this very leader
 ‘ received the song, and prepared it like a ‘sumptuous beverage’ for
 ‘ enjoyment. Also, at the end of ISTH. II, since Pindar commands
 ‘ Nikesippus to distribute the song when he arrives at his destina-
 ‘ tion, we must conclude that the chorus probably performed under
 ‘ the direction of Nikesippus.

‘ At which part of the festival was the triumphal song delivered?
 ‘ Was it at first sight of the victor, when they went in procession to
 ‘ meet him? Was it during the sacrifice in front of the temple, or
 ‘ within it? Or was it during the feast he held with his friends on

‘ the evening of the victorious day ? If the latter was the case, was
 ‘ that feast connected with the sacrifice, and held on sacred ground ?
 ‘ Was it in public, perhaps at the Prytaneum, or at the house of the
 ‘ victor, or kept in his honour at a friend’s house ?

‘ Here also we must be careful not to apply as a rule to all the
 ‘ songs, that which can perhaps only be proved of one ; and we must
 ‘ not be surprised to meet with as much variety in the performance
 ‘ of them, as we find in their origin.

‘ During the solemn procession of the victor on his return home,
 ‘ and most particularly the Olympic hero, when the population of the
 ‘ whole town went out to meet him, and prepared a reception for
 ‘ him, (a procession which Cicero compares to the triumphal entry of
 ‘ a Roman general,) a few songs only could have been performed, in
 ‘ which the same kind of Strophe is repeated, like OL. XIV. PYTH. XII.
 ‘ NEM. II. 4, 9. also at OL. XIV. v. 16, where mention is made of
 ‘ the Comus approaching gaily, &c. ; and at NEM. II. v. 24, where
 ‘ the exhortation is addressed to the Athenians, to celebrate the
 ‘ Comus with Timodemus, upon his happy return. The first of these
 ‘ passages alludes to a procession to the temple of the Charites ; the
 ‘ latter, to a song struck up on meeting the victor on his return.
 ‘ The other forms, in which the Strophe, Antistrophe, and Epode
 ‘ followed successively, could not be performed by the chorus in
 ‘ procession, for they required a particular place to represent them.

‘ The procession, formed like a sacrificial procession, was pompous,
 ‘ and appeared the more solemn, as it went direct to the temple of
 ‘ the god for whom the thanksgiving was intended. These pro-
 ‘ ceSSIONS have been adopted, without alteration, into the Christian
 ‘ Church, and are still to be seen in the religious festivities of the
 ‘ Papists, just the same as the ancient Greeks and Romans had them.
 ‘ In these also the chorus walk 3 abreast, preceded by wind instru-
 ‘ ments, singing hymns of praise to that saint for whom the festivity
 ‘ is intended, and whose image is carried behind the choir. If in
 ‘ the place of the holy image, we imagine the Olympic victor follow-
 ‘ ing the chorus, and the crowd standing or moving round the latter,
 ‘ we have an exact representation of such a triumphal entry.

‘ The triumphal songs could not have been used during the

‘ sacrifice which concluded the ceremony, as this was entirely
 ‘ religious, and bore no reference to the victor’s praise ; and a hymn
 ‘ of sacrifice required a mode of performance totally different from
 ‘ that of the Odes of Pindar. According to this, the only part of the
 ‘ festival which remained for their representation was that which
 ‘ followed the sacrifice, and in this last division of the great festival
 ‘ day a banquet was given. This banquet was given, either by the
 ‘ victor or his relations, to his friends, companions, or to the *πρυτάνεις*,
 ‘ evidently not always in the same place, but sometimes near the
 ‘ temple, sometimes in the Prytaneum, and sometimes at the victor’s
 ‘ house, or that of a friend’s. These, like all Grecian feasts, were
 ‘ held towards evening, and lasted till late at night.

‘ *PYTH. IX.* alludes most clearly to a celebration near the temple,
 ‘ after the conclusion of the sacrifice. It is known, that, according
 ‘ to the idea of the ancients, the gods appeared personally at the
 ‘ feasts prepared in their honour. With them, their friends and
 ‘ relations also ; as at *OLYMP. III. 34*, Hercules with the Dioscuri
 ‘ at the Theoxenia. *PYTH. XI.* the victorious Theban Thrasydæus
 ‘ returns from Pytho, whither he had been to offer, as was proper,
 ‘ a tribute to Apollo, the giver of victory ; and on that account leads
 ‘ the procession to the chief temple of the god at Thebes, where he
 ‘ dwelt with the priestess Melia. The latter invites those heroes’
 ‘ wives, who were countrywomen of her own, Semele, Leucothea,
 ‘ Alcmene, to the temple, as to her house, that they might at the
 ‘ approach of evening celebrate together Pytho and Themis, the
 ‘ place of the games, whence the name of the festivals originated, and
 ‘ do homage to their first priestess, who was an ornament both to
 ‘ Thebes and the victor. This would all be unintelligible, if one did
 ‘ not suppose the festivity to have been celebrated in the Ismenion,
 ‘ and the gods to have partaken of the feast, which, accompanied by
 ‘ the triumphal songs, lasted till late at night. To this, *NEM. III.*
 ‘ also alludes. Aristoclides of Ægina gives splendid fame, both to
 ‘ his native country, and to venerable Apollo, for his magnificent
 ‘ provision, *v. 67*, which in Pindar alludes to the trouble and exer-
 ‘ tion of the songs : accordingly, he causes songs to be sung at the
 ‘ Thearion. This Thearion, in the opinion of commentators, is a
 ‘ building within the circuit of the temple, where the *Θεωροί* lived,
 ‘ and where were held the feasts, most probably public ones, given
 ‘ by the people to men of merit. One must imagine those places to

‘ have been of a similar description, where those feasts were held, of
 ‘ which the whole population of the town is said to have partaken,
 ‘ as in the splendid song, OLYMP. VII. 93, on the Rhodian Diagoras.
 ‘ Where no Thearion or similar building was to be found, the
 ‘ Prytaneum was probably used as a substitute. However, only
 ‘ NEM. XI. alludes to festivals and banquets held in the Prytaneum;
 ‘ and this song, as has already been mentioned, was sung to
 ‘ Aristagoras, not as a victor, but as a Prytanis. Thus it is perfectly
 ‘ adapted to be represented at the festival in the Prytaneum, when
 ‘ Aristagoras, with his partner in office, enters on his dignity for a
 ‘ year. However, it is well known, that in Athens, at least, the
 ‘ Olympic victors were provided for in the Prytaneum; and accordingly
 ‘ the probability that a banquet adorned with triumphal songs would
 ‘ be given to them there, is still greater. Other Odes again allude to
 ‘ the feast given at the victor’s house, or that of his friend who
 ‘ prepared it. NEM. IX. the procession goes from Sicyon to Ætna,
 ‘ “ where the gates of the friendly host are unbolted and opened,”
 ‘ and within them the joyous festival was held. “ Relaxation from
 ‘ “ struggle requires rejoicings, and tender strains incite a fresh desire
 ‘ “ for victory. The voice resounds with joyous animation around the
 ‘ “ bowl, &c. &c.” v. 48. And in NEM. I. 19, the chorus enter the
 ‘ gates of the same Chromius, who had prepared a splendid feast for
 ‘ them. Also at the commencement of ISTH. VII. the young men
 ‘ are shown to the gate of Telesarchus, that they may strike up the
 ‘ festive song in honour of his son, the victor. But most of Pindar’s
 ‘ songs, especially the Pythian and Olympian, are of far too general
 ‘ a character, to suppose that the performance of them was confined
 ‘ to the victor’s house only. The latter were most particularly
 ‘ calculated for public representation, and were probably connected
 ‘ with the sacrifice before the temple. Before the theatre at Athens
 ‘ was built, the games of the Muses were represented in the great
 ‘ circuit of the temple of Apollo Lenæos, called the Lenæon. In
 ‘ front of the Heræon at Agrigentum, are still to be seen, at some
 ‘ distance from the entrance, stone seats raised in the form of an
 ‘ amphitheatre, and constituting a place of representation in front of
 ‘ the temple, where the exhibition could take place in sight of the
 ‘ people.

‘ From what has been now said, I hope I have sufficiently explained
 ‘ the place at which most of the κῶμος songs of Pindar were repre-

‘sented to the public; whether they singly adorned the festival of the victor,—or several choruses appeared successively for the same purpose,—or, independent of these triumphal festivals, they were performed in the chief festivities of the town, for the competition of the fine arts, vieing with the κῶμος songs of other poets, celebrating other victors.’ *Pindarus Werke, von Friedrich Thiersch. Einleitung*, p. 103—114. *Von der Darstellung der Pindarischen Gedichte durch den Chor, und von der Einrichtung des Chors.*

At the same time that I give the reader these valuable remarks of Thiersch, I beg to observe, that the whole subject of the chorus of Pindar, the whole machinery, so to speak, by which his Odes were accompanied and represented,—as also the relation in which the χορῳγός stood to the chorus, or κῶμος,—are matters on which we possess very little knowledge.*

I have read Dissen’s treatise “De ratione poeticâ carminum Pindaricorum, et de interpretationis genere in iis adhibendo;” and I could have wished to give an abridgement of it; but even an abridgement of so very long a treatise would be inconsistent with the limits I have proposed to myself in this work; nor do I think that any treatise on the subject of the nature and structure of Pindar’s Odes, and of his manner of treating his subjects, would be so likely to interest or instruct the learner, as a short preliminary account given of the subject matter of each particular poem. The Student will soon learn to compare one with another, and experience will be his best and safest guide.

At the risk of extending this introduction to an unreasonable length, I venture to reprint the admirable article of Müller on Pindar,

* Great uncertainty exists even with regard to the real mode of action of the *tragic* chorus. *Dancing* was always supposed to form a necessary part of this action; yet in a very ingenious and learned essay by G. H. Lewes, entitled “Was dancing an element of the Greek Chorus?” such weighty reasons are produced for discarding all belief in the dancing of a tragic chorus, as render it difficult to deny our assent to the apparently paradoxical proposition of the author. Amongst other things, he observes,—“Büchh, wishing to prove that the chorus stood still during the stasimon, is hampered with the fact that stasima are divided into strophes and antistrophes, which are usually said to imply dancing: he gets out of the difficulty by declaring that the notion of the chorus having danced right and left while singing strophe and antistrophe, and stood still during the epodos, is nothing but one of the many absurdities interpolated by the grammarians, and is not even true with regard to Pindar, much less the tragedians.” *Classical Museum*, p. 11. p. 359.

in his "History of the Literature of Ancient Greece." I know not how I could furnish the Student with so much valuable information on the subject in so short a space :—

‘ PINDAR was born in the spring of 522 B. C. (Olymp. 64. 3 ;) and, according to a probable statement, he died at the age of eighty. He was therefore nearly in the prime of his life at the time when Xerxes invaded Greece, and the battles of Thermopylæ and Salamis were fought. He thus belongs to that period of the Greek nation, when its great qualities were distinctly unfolded, and when it exhibited an energy of action, and a spirit of enterprise, never afterwards surpassed ; together with a love of poetry, art, and philosophy, which produced much, and promised to produce more. The modes of thought, and style of art, which arose in Athens after the Persian war, must have been unknown to him. He was indeed the contemporary of Æschylus, and he admired the rapid rise of Athens in the Persian war ; calling it "The Pillar of Greece, brilliant Athens, the worthy theme of poets." But the causes which determined his poetical character are to be sought in an earlier period, and in the Doric and Æolic parts of Greece ; and hence we shall divide Pindar from his contemporary Æschylus, by placing the former at the close of the early period, the latter at the head of the new period of literature.

‘ Pindar’s native place was Cynocéphalæ, a village in the territory of Thebes, the most considerable city of Bœotia. Although in his time the voices of Pierian bards, and of epic poets of the Hesiodæan school, had long been mute in Bœotia, yet there was still much love for music and poetry, which had taken the prevailing form of lyric and choral compositions. That these arts were widely cultivated in Bœotia is proved by the fact, that two women, Myrtis and Corinna, had attained great celebrity in them during the youth of Pindar. Both were competitors with Pindar in poetry. Myrtis strove with him for a prize at public games ; and although Corinna said, "It is not meet that the clear-toned Myrtis, a woman born, should enter the lists with Pindar," yet she is said (perhaps from jealousy of his growing fame) to have often contended against him in the ἀγῶνες, and to have gained the victory over him five times. Pausanias, in his travels, saw at Tanagra, the native city of Corinna, a picture, in which she was represented as binding her head with a fillet of

‘ victory, which she had gained in a contest with Pindar. He supposes
 ‘ that she was less indebted for this victory to the excellence of her
 ‘ poetry than to her Bœotian dialect, which was more familiar to the
 ‘ ears of the judges at the games, and to her extraordinary beauty.
 ‘ Corinna also assisted the young poet with her advice : It is related
 ‘ of her, that she recommended him to ornament his poems with
 ‘ mythical narrations ; but that when he had composed a hymn, in
 ‘ the first six verses of which (still extant) almost the whole of the
 ‘ Theban mythology was introduced, she smiled, and said, “ We
 ‘ should sow with the hand, not with the whole sack.” Too little of
 ‘ the poetry of Corinna has been preserved, to allow of our forming
 ‘ a safe judgment of her style of composition. The extant fragments
 ‘ refer mostly to mythological subjects, particularly to heroines of
 ‘ the Bœotian legends : this, and her rivalry with Pindar, show that
 ‘ she must be classed not in the Lesbian school of lyric poets, but
 ‘ among the masters of choral poetry.

‘ The family of Pindar seems to have been skilled in music : we
 ‘ learn from the ancient biographies of him, that his father, or his
 ‘ uncle, was a flute-player. Flute-playing was brought from Asia
 ‘ Minor into Greece : its Phrygian origin may perhaps be indicated
 ‘ by the fact, that Pindar had in his house at Thebes a small temple
 ‘ of the Mother of the gods and Pan, the Phrygian deities, to whom
 ‘ the first hymns to the flute were supposed to have been sung.
 ‘ The music of the flute had moreover been introduced into Bœotia
 ‘ at a very early period : the Copaic lake produced excellent reeds
 ‘ for flutes ; and the worship of Dionysius, which was supposed to
 ‘ have originated at Thebes, required the varied and loud music of
 ‘ the flute. Accordingly, the Bœotians were early celebrated for
 ‘ their skill in flute-playing ; whilst at Athens the music of the flute
 ‘ did not become common till after the Persian war, when the desire
 ‘ for novelty in art had greatly increased.

‘ But Pindar very early in his life soared far beyond the sphere of
 ‘ a flute-player at festivals, or even a lyric poet of merely local cele-
 ‘ brity. He placed himself under the tuition of Lasus of Hermione,
 ‘ a distinguished poet, but probably better versed in the theory than
 ‘ the practice of poetry and music. Since Pindar made these arts

‘ the whole business of his life, and was nothing but a poet and a
 ‘ musician, he soon extended the boundaries of his art to the whole
 ‘ Greek nation, and composed poems of the choral lyric kind for
 ‘ persons in all parts of Greece. At the age of twenty, he composed
 ‘ a song of victory in honour of a Thessalian youth belonging to the
 ‘ *gens* of the Aleuads.* We find him employed soon afterwards for
 ‘ the Sicilian rulers, Hiero of Syracuse, and Thero of Agrigentum ;
 ‘ for Arcesilaus, king of Cyrene, and Amyntas, king of Macedonia,
 ‘ as well as for the free cities of Greece. He made no distinction
 ‘ according to the race of the persons whom he celebrated : he was
 ‘ honoured and loved by the Ionian states, for himself as well as for
 ‘ his art ; the Athenians made him their public guest (*πρόξενος*) ;
 ‘ and the inhabitants of Ceos employed him to compose a processional
 ‘ song (*προσόδιον*,) although they had their own poets, Simonides and
 ‘ Bacchylides. Pindar, however, was not a common mercenary poet,
 ‘ always ready to sing the praises of him whose bread he ate. He
 ‘ received indeed money and presents for his poems, according to the
 ‘ general usage previously introduced by Simonides ; yet his poems
 ‘ are the genuine expression of his thoughts and feelings. In his
 ‘ praises of virtue and good fortune, the colours which he employs
 ‘ are not too vivid ; nor does he avoid the darker shades of his
 ‘ subject : he often suggests topics of consolation for past and present
 ‘ evil, and sometimes warns and exhorts to avoid future calamity.
 ‘ Thus, he ventures to speak freely to the powerful Hiero, whose
 ‘ many great and noble qualities were alloyed by insatiable cupidity
 ‘ and ambition, which his courtiers well knew how to turn to a bad
 ‘ account. Pindar exhorts him to tranquillity and contentedness of
 ‘ mind, to calm cheerfulness, and to clemency, saying to him* ; “ Be
 ‘ as thou knowest how to be ; the ape in the boy’s story is indeed
 ‘ fair, very fair ; but Rhadamanthus was happy, because he plucked
 ‘ the genuine fruits of the mind, and did not take delight in the
 ‘ delusions which follow the arts of the whisperer. The venom of
 ‘ calumny is an evil hard to be avoided, whether by him who hears,
 ‘ or by him who is the object of it ; for the ways of calumniators are
 ‘ like those of foxes.” Pindar speaks in the same free and manly
 ‘ tone to Arcesilaus IV., king of Cyrene, who afterwards brought on
 ‘ the ruin of his dynasty by his tyrannical severity, and who at that
 ‘ time kept Damophilus, one of the noblest of the Cyrenians, in

* Pyth. X. composed in Olymp. 69. 3. B. C. 502.

† Pyth. II. 72. This ode was composed by Pindar at Thebes, but doubtless not till after he had contracted a personal acquaintance with Hiero.

‘ unjust banishment. “ Now understand the enigmatic wisdom of
 ‘ Œdipus. If any one lops with a sharp axe the branches of a large
 ‘ oak, and spoils her stately form, she loses indeed her verdure, but
 ‘ she gives proof of her strength, when she is consumed in the winter
 ‘ fire, or when, torn from her place in the forest, she performs the
 ‘ melancholy office of a pillar in the palace of a foreign prince.* Thy
 ‘ office is to be the physician of the country : Pæan honours thee ;
 ‘ therefore thou must treat with a gentle hand its festering wounds.
 ‘ It is easy for a fool to shake the stability of a city ; but it is hard
 ‘ to place it again on its foundations, unless a god direct the rulers.
 ‘ Gratitude for these good deeds is already in store for thee. Deign
 ‘ therefore to bestow all thy care upon the wealthy Cyrene.†’

‘ Thus lofty and dignified was the position which Pindar assumed
 ‘ with regard to these princes ; and he remained true to the principle
 ‘ which he so frequently proclaims, that frankness and sincerity are
 ‘ always laudable. But his intercourse with the princes of his time
 ‘ appears to have been limited to poetry. We do not find him, like
 ‘ Simonides, the daily associate, counsellor, and friend of kings and
 ‘ statesmen : he plays no part in the public events of his time, either
 ‘ as a politician or a courtier. Neither was his name, like that of
 ‘ Simonides, distinguished in the Persian war ; partly because his
 ‘ fellow-citizens, the Thebans, were, together with half of the Grecian
 ‘ nation, on the Persian side, whilst the spirit of independence and
 ‘ victory were with the other half. Nevertheless the lofty character
 ‘ of Pindar’s muse rises superior to these unfavourable circumstances.
 ‘ He did not indeed make the vain attempt of gaining over the
 ‘ Thebans to the cause of Greece : but he sought to appease the
 ‘ internal dissensions which threatened to destroy Thebes during the
 ‘ war, by admonishing his fellow-citizens to union and concord :
 ‘ and after the war was ended, he openly proclaims, in odes intended
 ‘ for the Æginetans and Athenians, his admiration of the heroism of
 ‘ the victors. In an ode, composed a few months after the surrender
 ‘ of Thebes to the allied army of the Greeks‡ (the seventh Isthmian,)
 ‘ his feelings appear to be deeply moved by the misfortunes of his
 ‘ native city : but he returns to the cultivation of poetry, as the Greeks

* In this allegory, the oak is the state of Cyrene ; the branches are the banished nobles ; the winter fire is insurrection ; the foreign palace is a foreign conquering power, especially Persia.

† Pyth. IV. 263.

‡ In the winter of Olymp. 75. 2. B. C. 479.

‘ were now delivered from their great peril, and a god had removed
 ‘ the stone of Tantalus from their heads. He expresses a hope that
 ‘ freedom will repair all misfortunes ; and he turns with a friendly
 ‘ confidence to the city of Ægina, which, according to ancient
 ‘ legends, was closely allied with Thebes, and whose good offices with
 ‘ the Peloponnesians might perhaps raise once more the humbled
 ‘ head of Bœotia.

‘ Having mentioned nearly all that is known of the events of
 ‘ Pindar’s life, and his relations to his contemporaries, we proceed to
 ‘ consider him more closely as a poet, and to examine the character
 ‘ and form of his poetical productions.

‘ The only class of poems which enable us to judge of Pindar’s
 ‘ general style are the *ἐπινίκια*, or *triumphal odes*. Pindar, indeed,
 ‘ excelled in all the known varieties of choral poetry ; viz. hymns to
 ‘ the gods, pæans and dithyrambs appropriate to the worship of
 ‘ particular divinities, odes for processions (*προσόδια*), songs of maidens
 ‘ (*παρθένεια*), mimic dancing songs (*ὑπορχήματα*), drinking songs
 ‘ (*σκολιά*), dirges (*θρήνοι*), and encomiastic odes to princes (*ἐγκώμια*),
 ‘ which last approached most nearly to the *ἐπινίκια*. The poems of
 ‘ Pindar in these various styles were nearly as renowned among the
 ‘ ancients as the triumphal odes ; which is proved by the numerous
 ‘ quotations of them. Horace too,* in enumerating the different styles
 ‘ of Pindar’s poetry, puts the dithyrambs first, then the hymns, and
 ‘ afterwards the *epinikia* and the *threnes*. Nevertheless, there must
 ‘ have been some decided superiority in the *epinikia*, which caused
 ‘ them to be more frequently transcribed in the later period of
 ‘ antiquity, and thus rescued them from perishing with the rest of
 ‘ the Greek lyric poetry. At any rate, these odes, from the vast
 ‘ variety of their subjects and style, and their refined and elaborate
 ‘ structure,—some approaching to hymns and pæans, others to *scolia*
 ‘ and *hyporchemes*,—serve to indemnify us for the loss of the other
 ‘ sorts of lyric poetry.

‘ We will now explain, as precisely as possible, the occasion of an
 ‘ epinikian ode, and the mode of its execution. A victory has been
 ‘ gained in a contest at a festival, particularly at one of the four great

* Hor. Od. IV. 2.

‘ games most prized by the Greek people*, either by the speed of
 ‘ horses, the strength and dexterity of the human body, or by skill
 ‘ in music.† Such a victory as this, which shed a lustre not only
 ‘ on the victor himself, but on his family, and even on his native
 ‘ city, demanded a solemn celebration. This celebration might be
 ‘ performed by the victor’s friends, upon the spot where the victory
 ‘ was gained ; as, for example, at Olympia, when in the evening,
 ‘ after the termination of the contests, by the light of the moon, the
 ‘ whole sanctuary resounded with joyful songs, after the manner of
 ‘ *encomia*.‡ Or it might be deferred till after the victor’s solemn
 ‘ return to his native city, where it was sometimes repeated in
 ‘ following years, in commemoration of his success.§ A celebration
 ‘ of this kind always had a religious character ; it often began with
 ‘ a procession to an altar or temple, in the place of the games, or in
 ‘ the native city ; a sacrifice, followed by a banquet, was then offered
 ‘ at the temple, or in the house of the victor ; and the whole so-
 ‘ lemnity concluded with the merry and boisterous revel called by
 ‘ the Greeks *κῶμος*. At this sacred, and at the same time joyous,
 ‘ solemnity, (a mingled character frequent among the Greeks,) ap-
 ‘ peared the chorus, trained by the poet, or some other skilled
 ‘ person,|| for the purpose of reciting the triumphal hymn, which
 ‘ was considered the fairest ornament of the festival. It was during
 ‘ either the procession or the banquet, that the hymn was recited ; as
 ‘ it was not properly a religious hymn, which could be combined
 ‘ with the sacrifice. The form of the poem must, to a certain
 ‘ extent, have been determined by the occasion on which it was to be
 ‘ recited. From expressions which occur in several epinikian odes,
 ‘ it is probable that all odes consisting of strophes without epodes¶

* Olympia, Pythia, Nemea, Isthmia. Some of the epinikia, however, belong to other games. For example, the second Pythian is not a Pythian ode, but probably belongs to games of Iolaus at Thebes. The ninth Nemean celebrates a victory in the Pythia at Sicyon, not at Delphi ; the tenth Nemean celebrates a victory in the Hecatombæa at Argos ; the eleventh Nemean is not an epinikion, but was sung at the installation of a prytanis at Tenedos. Probably the Nemean odes were placed at the end of the collection, after the Isthmian ; so that a miscellaneous supplement could be appended to them.

† For example, Pyth. XII., which celebrates the victory of Midas, a flute-player of Agrigentum.

‡ Pindar’s words in Olymp. XI. 76. where this usage is transferred to the mythical establishment of the Olympia by Hercules. The 4th and 8th Olympian, the 6th, and probably also the 7th Pythian, were sung at the place of the games.

§ The 9th Olympian, the 3rd Nemean, and the 2nd Isthmian, were produced at a memorial celebration of this kind.

|| Such as Æneas the Stymphalian in Olymp. VI. 88, whom Pindar calls “ a just messenger, a scytala of the fair-haired Muses, a sweet goblet of loud-sounding songs,” because he was to receive the ode from Pindar in person, to carry it to Stymphalus, and there to instruct a chorus in the dancing, music, and text.

¶ Ol. XIV. Pyth. VI. XII. Nem. II. IV. IX. Isthm. VII.

‘ were sung during a procession to a temple, or to the house of the victor ; although there are others which contain expressions denoting movement, and which yet have epodes.* It is possible that the epodes in the latter odes may have been sung at certain intervals, when the procession was not advancing ; for an epode, according to the statements of the ancients, always required that the chorus should be at rest. But by far the greater number of the odes of Pindar were sung at the Comus, at the jovial termination of the feast ; and hence Pindar himself more frequently names his odes from the Comus, than from the victory.†

‘ The occasion of an epinikian ode,—a victory in the sacred games ; and its end,—the ennobling of a solemnity connected with the worship of the gods,—required that it should be composed in a lofty and dignified style. But, on the other hand, the boisterous mirth of the feast did not admit the severity of the antique poetical style, like that of the hymns and nomes ; it demanded a free and lively expression of feeling, in harmony with the occasion of the festival, and suggesting the noblest ideas connected with the victor. Pindar, however, gives no detailed description of the victory, as this would have been only a repetition of the spectacle which had already been beheld with enthusiasm by the assembled Greeks at Olympia, or Pytho : nay, he often bestows only a few words on the victory, recording its place and the sort of contest in which it was won.‡ Nevertheless, he does not (as many writers have supposed) treat the victory as a merely secondary object, which he despatches quickly, in order to pass on to subjects of greater interest. The victory, in truth, is always the point upon which the whole of the ode turns ; only he regards it, not simply as an incident, but as connected with the whole life of the victor. Pindar establishes this connexion by forming a high conception of the fortunes and character of the victor, and by representing the victory as the result of them. And as the Greeks were less accustomed to consider a man in his individual capacity, than as a member of his state, and his family ; so

* Ol. VIII. XIII. The expression *τόνδε κῶμον δέξαι* doubtless means, “Receive this band of persons, who have combined for a sacrificial meal and feast.” Hence too it appears that the band went into the temple.

† *ἐπικώμιος ὕμνος, ἐγκώμιον μέλος*. The grammarians, however, distinguish the encomia, as being laudatory poems strictly so called, from the epinikia.

‡ On the other hand, we often find a precise enumeration of all the victories, not only of the actual victor, but of his entire family. This must evidently have been required of the poet.

‘ Pindar considers the renown of the victor in connexion with the
 ‘ past and present condition of the race and state to which he belongs.
 ‘ Now there are two different points from which the poet might view
 ‘ the life of the victor, viz. *destiny*, or *merit* ;* in other words, he
 ‘ might celebrate his good fortune, or his skill. In the victory with
 ‘ horses, external advantages were the chief consideration ; inasmuch
 ‘ as it required excellent horses and an excellent driver, both of which
 ‘ were attainable only by the rich. The skill of the victor was more
 ‘ conspicuous in gymnastic feats, although even in these good luck
 ‘ and the favour of the gods might be considered as the main causes
 ‘ of success ; especially as it was a favourite opinion of Pindar’s, that
 ‘ all excellence is a gift of nature.† The good fortune or skill of the
 ‘ victor could not however be treated abstractedly ; but must be in-
 ‘ dividualized by a description of his peculiar lot. This individual
 ‘ colouring might be given by representing the good fortune of the
 ‘ victor as a compensation for past ill fortune ; or, generally, by
 ‘ describing the alternations of fortune in his lot and in that of his
 ‘ family.‡ Another theme for an ode might be, that success in
 ‘ gymnastic contests was obtained by a family in alternate genera-
 ‘ tions ; that is, by the grandfathers and grandsons, but not by the
 ‘ intermediate generation.§ If, however, the good fortune of the
 ‘ victor had been invariable, congratulation at such rare happiness
 ‘ was accompanied with moral reflections, especially on the right
 ‘ manner of estimating or enduring good fortune, or on the best mode
 ‘ of turning it to account. According to the notions of the Greeks,
 ‘ an extraordinary share of the gifts of fortune suggested a dread of
 ‘ the Nemesis, which delighted in humbling the pride of man ; and
 ‘ hence the warning to be prudent, and not to strive after further
 ‘ victories.|| The admonitions which Pindar addresses to Hiero are—
 ‘ to cultivate a calm serenity of mind, after the cares and toils by
 ‘ which he had founded and extended his empire ; and to purify and
 ‘ ennoble by poetry a spirit, which had been ruffled by unworthy pas-
 ‘ sions. Even when the skill of the victor is put in the foreground,
 ‘ Pindar in general does not content himself with celebrating this
 ‘ bodily prowess alone, but he usually adds some moral virtue which
 ‘ the victor has shown, or which he recommends and extols. This

* ὄλβος and ἀρετή.

† τὸ δὲ φύῳ κράτιστον ἔπαν, Ol. IX. 100, which ode is a developement of this general idea.

‡ Ol. II. Also Isthm. III.

§ Nem. VI.

|| μηκέτι πάπταινε πόρσιον. Ol. I. 114.

‘ virtue is sometimes moderation, sometimes wisdom, sometimes
 ‘ filial love, sometimes piety to the gods. The latter is frequently
 ‘ represented as the main cause of the victory, the victor having
 ‘ thereby obtained the protection of the deities who preside over
 ‘ gymnastic contests, as Hermes, or the Dioscuri. It is evident
 ‘ that, with Pindar, this mode of accounting for success in the games
 ‘ was not the mere fiction of a poet : he sincerely thought that he
 ‘ had found the true cause, when he had traced the victory to the
 ‘ favour of a god who took an especial interest in the family of the
 ‘ victor, and at the same time presided over the games. Generally,
 ‘ indeed, in extolling both the skill and fortune of the victor, Pindar
 ‘ appears to adhere to the truth as faithfully as he declares himself
 ‘ to do ; nor is he ever betrayed into a high-flown style of panegyric.
 ‘ A republican dread of incurring the censure of his fellow-citizens,
 ‘ as well as an awe of the divine Nemesis, induced him to moderate
 ‘ his praises, and to keep in view the instability of human fortune
 ‘ and the narrow limits of human strength.

‘ Thus far the poet seems to wear the character of a sage, who ex-
 ‘ pounds to the victor his destiny, by showing him the dependence
 ‘ of his exploit upon a higher order of things. Nevertheless, it is
 ‘ not to be supposed that the poet placed himself on an eminence
 ‘ remote from ordinary life, and that he spoke like a priest to the
 ‘ people, unmoved by personal feelings. The *Epinikia* of Pindar,
 ‘ although they were delivered by a chorus, were, nevertheless, the
 ‘ expression of his individual feelings and opinions, and are full of
 ‘ allusions to his personal relations to the victor. Sometimes, indeed,
 ‘ when his relations of this kind were peculiarly interesting to him,
 ‘ he made them the main subject of the ode : several of his odes, and
 ‘ some among the most difficult, are to be explained in this manner.
 ‘ In one of his odes,* Pindar justifies the sincerity of his poetry
 ‘ against the charges which had been brought against it, and repre-
 ‘ sents his muse as a just and impartial dispenser of fame, as well
 ‘ among the victors at the games, as among the heroes of antiquity.
 ‘ In another,† he reminds the victor that he had predicted the victory
 ‘ to him in the public games, and had encouraged him to become a
 ‘ competitor for it ;‡ and he extols him, for having employed his

* Nem. VII.

† Nem. I.

‡ I refer to this the sentiment in v. 27 ; “ The mind showed itself in the counsels of those persons, to whom nature has given the power of foreseeing the future ;” and also the account of the prophecy of Tiresias, when the serpents were killed by the young Hercules.

‘ wealth for so noble an object. In another, he excuses himself for
 ‘ having delayed the composition of an ode which he had promised
 ‘ to a wrestler among the youths, until the victor had attained his
 ‘ manhood; and, as if to incite himself to the fulfilment of his
 ‘ promise, he points out the hallowed antiquity of these triumphal
 ‘ hymns, connecting their origin with the first establishment of the
 ‘ Olympic games.*

‘ Whatever might be the theme of one of Pindar’s epinikian odes,
 ‘ it would naturally not be developed with the systematic complete-
 ‘ ness of a philosophical treatise. Pindar, however, has undoubtedly
 ‘ much of that sententious wisdom, which began to show itself among
 ‘ the Greeks at the time of the Seven Wise Men, and which formed
 ‘ an important element of elegiac and choral lyric poetry before the
 ‘ time of Pindar. The apophthegms of Pindar sometimes assume
 ‘ the form of general maxims, sometimes of direct admonitions to the
 ‘ victor. At other times, when he wishes to impress some principle
 ‘ of morals or prudence upon the victor, he gives it in the form of
 ‘ an opinion entertained by himself—“I like not to keep much
 ‘ “riches hoarded in an inner room; but I like to live well by my
 ‘ “possessions, and to procure myself a good name by making large
 ‘ “gifts to my friends.†”

‘ The other element of Pindar’s poetry—his mythical narratives—
 ‘ occupies, however, far more space in most of his odes. That these
 ‘ are not mere digressions for the sake of ornament has been com-
 ‘ pletely proved by modern commentators. At the same time, he
 ‘ would sometimes seem to wish it to be believed that he had been
 ‘ carried away by his poetical fervour, when he returns to his theme
 ‘ from a long mythical narration, or when he annexes a mythical
 ‘ story to a proverbial saying; as, for example, when he subjoins to
 ‘ the figurative expression, “Neither by sea nor by land canst thou
 ‘ “find the way to the Hyperboreans,” the history of Perseus’ visit to
 ‘ that fabulous people.‡ But even in such cases as these, it will be
 ‘ found, on close examination, that the fable belongs to the subject.
 ‘ Indeed, it may be observed generally of those Greek writers who
 ‘ aimed at the production of works of art, whether in prose or in
 ‘ poetry, that they often conceal their real purpose, and affect to

* Ol. XI.

† Nem. I. 31.

‡ Pyth. X. 29.

‘ leave in vague uncertainty that which had been composed studiously,
 ‘ and on a preconceived plan. Thus Plato often seems to allow the
 ‘ dialogue to deviate into a wrong course, when this very course was
 ‘ required by the plan of the investigation. In other passages, Pindar
 ‘ himself remarks, that intelligence and reflection are required to
 ‘ discover the hidden meaning of his mythical episodes. Thus, after
 ‘ a description of the Islands of the Blessed, and the heroes who
 ‘ dwell there, he says, “I have many swift arrows in my quiver,
 ‘ “ which speak to the wise, but need an interpreter for the multi-
 ‘ “ tude.*” Again, after the story of Ixion, which he relates in an
 ‘ ode to Hiero, he continues— “I must, however, have a care lest I
 ‘ “ fall into the biting violence of the evil speakers; for, though
 ‘ “ distant in time, I have seen that the slanderous Archilochus, who
 ‘ “ fed upon loud-tongued wrath, passed the greater part of his life in
 ‘ “ difficulties and distress.†” It is not easy to understand in this
 ‘ passage what moves the poet to express so much anxiety; until we
 ‘ advert to the lessons which the history of Ixion contains for the
 ‘ rapacious Hiero.

‘ The reference of these mythical narratives to the main theme of
 ‘ the ode may be either *historical* or *ideal*. In the first case, the
 ‘ mythical personages alluded to are the heroes at the head of the
 ‘ family or state to which the victor belongs, or the founders of the
 ‘ games in which he has conquered. Among the many odes of
 ‘ Pindar to victors from Ægina, there is none in which he does not
 ‘ extol the heroic race of the Æacids. “It is,” he says, “to me an
 ‘ “ invariable law, when I turn towards this island, to scatter praise
 ‘ “ upon you, O Æacids, masters of golden chariots.‡” In the second
 ‘ case, events of the heroic age are described, which resemble the
 ‘ events of the victor’s life, or which contain lessons and admonitions
 ‘ for him to reflect upon. Thus two mythical personages may be
 ‘ introduced, of whom one may typify the victor in his praiseworthy,
 ‘ the other in his blameable acts; so that the one example may serve
 ‘ to deter, the other to encourage.§ In general, Pindar contrives to
 ‘ unite both these modes of allusion, by representing the national or
 ‘ family heroes as allied in character and spirit to the victor. Their
 ‘ extraordinary strength and felicity are continued in their descend-
 ‘ ants; the same mixture of good and evil destiny,|| and even the

* Ol. II. 83.

† Pyth. II. 54.

‡ Isthm. V. 19.

§ As Pelops and Tantalus, Ol. I.

|| As the fate of the ancient Cadmeans in Theron, Ol. II.

‘ same faults,* recur in their posterity. It is to be observed, that, in Pindar’s time, the faith of the Greeks in the connexion of the heroes of antiquity with passing events was unshaken. The origin of historical events was sought in a remote age; conquests and settlements in barbarian countries were justified by corresponding enterprises of heroes; the Persian war was looked upon as an act of the same great drama, of which the expedition of the Argonauts and the Trojan war formed the earlier parts. At the same time, the mythical past was considered as invested with a splendour and sublimity, of which even a faint reflection was sufficient to embellish the present. This is the cause of the historical and political allusions of the Greek tragedy, particularly in Æschylus. Even the history of Herodotus rests on the same foundation: but it is seen most distinctly in the copious mythology which Pindar has pressed into the service of his lyric poetry. The manner in which mythical subjects were treated by the lyric poets was of course different from that in which they had been treated by the epic poets. In epic poetry, the mythical narrative is interesting in itself, and all parts of it are developed with equal fulness. In lyric poetry, it serves to exemplify some particular idea, which is usually stated in the middle or at the end of the ode; and those points only of the story are brought into relief, which serve to illustrate this idea. Accordingly, the longest mythical narrative in Pindar (*viz.* the description of the voyage of the Argonauts, in the Pythian ode to Arcesilaus, king of Cyrene, which is continued through twenty-five strophes) falls far short of the sustained diffuseness of the epos. Consistently with the purpose of the ode, it is intended to set forth the descent of the kings of Cyrene from the Argonauts; and the poet only dwells on the relation of Jason with Pelias—of the noble exile, with the jealous tyrant—because it contains a serious admonition to Arcesilaus in his above-mentioned relation with Damophilus.

‘ The mixture of apophthegmatic maxims and typical narratives would alone render it difficult to follow the thread of Pindar’s meaning; but, in addition to this cause of obscurity, the entire plan of his poetry is so intricate, that a modern reader often fails to understand the connexion of the parts, even where he thinks he has found a clue. Pindar begins an ode full of the lofty conception

* As the errors (ἀμπλακίαι) of the Rhodian heroes in Diogenes, Ol. VII.

' which he has formed of the glorious destiny of the victor ; and he
 ' seems, as it were, carried away by the flood of images which this
 ' conception pours forth. He does not attempt to express directly
 ' the general idea, but follows the train of thought which it suggests
 ' into its details, though without losing sight of their reference to
 ' the main object. Accordingly, when he has pursued a train of
 ' thought, either in an apophthegmatic or mythical form, up to a
 ' certain point, he breaks off, before he has gone far enough to make
 ' the application to the victor sufficiently clear : he then takes up
 ' another thread, which is perhaps soon dropped for a fresh one ;
 ' and at the end of the ode he gathers up all these different threads,
 ' and weaves them together into one web, in which the general idea
 ' predominates. By reserving the explanation of his allusions until
 ' the end, Pindar contrives that his odes should consist of parts
 ' which are not complete or intelligible in themselves ; and thus the
 ' curiosity of the reader is kept on the stretch throughout the entire
 ' ode. Thus, for example, the ode upon the Pythian victory, which
 ' was gained by Hiero, as a citizen of Ætna, a city founded by him-
 ' self,* proceeds upon a general idea of the repose and serenity of
 ' mind which Hiero at last enjoys after a laborious public life, and
 ' to which Pindar strives to contribute by the influence of music and
 ' poetry. Full of this idea, Pindar begins by describing the effects
 ' of music upon the gods in Olympus,-- how it delights, inspires, and
 ' soothes them, although it increases the anguish of Typhos, the
 ' enemy of the gods, who lies bound under Ætna. Thence, by a
 ' sudden transition, he passes to the new town of Ætna, under the
 ' mountain of the name, extols the happy auspices under which it
 ' was founded, and lauds Hiero for his great deeds in war, and for
 ' the wise constitution he has given to the new state ; to which
 ' Pindar wishes exemption from foreign enemies and internal discord.
 ' Thus far it does not appear how the praises of music are connected
 ' with the exploits of Hiero as a warrior and a statesman : but the
 ' connexion becomes evident when Pindar addresses to Hiero a series
 ' of moral sentences, the object of which is to advise him to subdue
 ' all unworthy passions, to refresh his mind with the contemplation
 ' of art, and thus to obtain from the poets a good name, which will
 ' descend to posterity.

* Pyth. I.

‘ The characteristics of Pindar’s poetry, which have been just
‘ explained, may be discerned in all his epinikian odes. Their agree-
‘ ment, however, in this respect, is quite consistent with the extra-
‘ ordinary variety of style and expression, which has been already
‘ stated to belong to this class of poems. Every epinikian ode of
‘ Pindar has its peculiar tone, depending upon the course of the
‘ ideas and the consequent choice of the expressions. The principal
‘ differences are connected with the choice of the rhythms, which
‘ again is regulated by the musical style. According to the last
‘ distinction, the epinikia of Pindar are of three sorts, — Doric, Æolic,
‘ and Lydian ; which can be easily distinguished, although each
‘ admits of innumerable varieties. In respect of metre, every ode of
‘ Pindar has an individual character ; no two odes having the same
‘ metrical structure. In the Doric ode, the same metrical forms occur
‘ as those which prevailed in the choral lyric poetry of Stesichorus,
‘ *viz.* systems of dactyls and trochaic dipodies,* which most nearly
‘ approach the stateliness of the hexameter. Accordingly, a serene
‘ dignity pervades these odes ; the mythical narrations are developed
‘ with greater fulness, and the ideas are limited to the subject, and
‘ are free from personal feeling ; in short, their general character is
‘ that of calmness and elevation. The language is epic, with a slight
‘ Doric tinge, which adds to its brilliancy and dignity. The rhythm
‘ of the Æolic odes resembles those of the Lesbian poetry, in which
‘ light dactylic, trochaic, or logaædic metres prevailed : these rhythms,
‘ however, when applied to choral lyric poetry, were rendered far
‘ more various, and thus often acquired a character of greater volu-
‘ bility and liveliness. The poet’s mind also moves with greater
‘ rapidity ; and sometimes he stops himself in the midst of narra-
‘ tions which seem to him impious or arrogant.† A larger scope is
‘ likewise given to his personal feelings ; and in the addresses to the
‘ victor there is a gayer tone, which at times even takes a jocular turn.‡
‘ The poet introduces his relations to the victor, and to his poetical
‘ rivals : he extols his own style, and decries that of others.§ The
‘ Æolic odes, from the rapidity and variety of their movement, have a

* The ancient writers on music explain how those trochaic dipodies were reduced to an uniform rhythm with the dactylic series. These writers state, that the trochaic dipody was considered as a rhythmical foot, having the entire first trochee as its arsis, the second as its thesis ; so that, if the syllables were measured shortly, it might be taken as equivalent to a dactyl.

† Ol. I. 52. IX. 35.

‡ Ol. IV. 26. Pyth. II. 72.

§ Ol. II. 86. IX. 100. Pyth. II. 79.

‘ less uniform character than the Doric odes : for example, the first
‘ Olympic, with its joyous and glowing images, is very different
‘ from the second, in which a lofty melancholy is expressed, and from
‘ the ninth, which has an expression of proud and complacent self-
‘ reliance. The language of the Æolic epinikia is also bolder, more
‘ difficult in its syntax, and marked by rarer dialectical forms.
‘ Lastly, there are the Lydian odes, the number of which is incon-
‘ siderable ; their metre is mostly trochaic, and of a particularly soft
‘ character, agreeing with the tone of the poetry. Pindar appears
‘ to have preferred the Lydian rhythms for odes which were destined
‘ to be sung during a procession to a temple, or at the altar, and in
‘ which the favour of the deity was implored in a humble spirit.’

ARGUMENT OF THE FIRST PYTHIAN ODE.

Hiero gained the victory in the chariot-race at the Pythian games, PYTH. 29, answering to OL. 76, 3 ; B. C. 474. He had founded a city, which he called Ætna, two years previous. He removed the inhabitants of Catana, to make the population of his new settlement, adding to them Megarians, Syracusans, and Geloans. (After the death of Hiero, the Catanians were allowed to return to their native city, OL. 79, 4.) There had been a continued eruption of Mount Ætna, which began OL. 75, 2 ; B. C. 479. Hiero, in the same year in which he won the chariot-race at the Pythian games, defeated the Etruscans at Cumæ.

A brazen helmet was discovered at Olympia, A. D. 1817, which, by its inscription, shows it to have been offered up by Hiero to Jupiter Olympius, in honour of that victory. (*Vid. Böckh. Explic. ad Pyth.* 1.) The inscription is as follows :

ΗΙΑΡΟΝΟΔΕΙΝΟΜΕΝΕΟΣ
ΚΑΙΤΟΙΣΥΡΑΚΟΣΙΟΙ
ΤΟΙΔΙΤΥΡΑΝΑΠΟΚΥΜΑΣ.

In common dialect, Ἱέρων, ὁ Δεινόμενος, καὶ οἱ Συρακόσιοι τῷ Διὶ Τυρρηνὰ ἀπὸ Κύμης, *Hiero, son of Deinomenes, and the Syracusans, offer up these Tuscan spoils, taken at Cuma, to Jupiter.* Böckh observes, that if Διὶ be, as Pindar sometimes makes it, of *one* syllable, the last half of this inscription makes a paræmiac verse,—τῷ Διὶ Τυρρηνᾶν ἀπὸ Κύμας.

The poet begins by an invocation to the lyre, which, touched by the hand of Apollo, whilst the Muses accompany it in the dance, charms the gods themselves. The thunderbolt, and the eagle, and Mars are subdued. An insensibility to the powers of music and poetry argues a savage and brutal nature, such as that of Typhœus, who is now buried under the earth, with his head under Cumæ, and his breast under Ætna, *v.* 20. This reminds the poet of the ravages committed by the volcano ; and he prays the protection of Jupiter

for Hiero, who has just founded a city called after the mountain. He has also gained a victory at the Pythian games, and this is a favourable omen of future prosperity ; as a fair gale at the commencement of a voyage : *v.* 34. The poet then entreats Apollo to remember the city,—for all excellencies come from heaven. He hopes that he may surpass his contemporaries in praising Hiero. He wishes that Hiero may be wealthy, and free from bodily disease ; so that hereafter he may remember the great battles he had been engaged in, and the honour he gained. Hiero gained his victory, as Philoctetes destroyed Troy, even though he was sick : *v.* 57. Deinomenes may reasonably wish to hear his father's praises. For his sake, his father built the city Ætna, and gave it Dorian freedom and laws. The poet then prays to Jupiter, that all his anticipations and wishes for the new city may be verified by experience—may peace flourish, and the Carthaginian and Etruscan war-shout be heard no more in the peaceful palace ! *v.* 73. Salamis is the glory of Athens ; Plataeæ of Lacedæmon ; but Himera is of Syracuse. In praising a hero, moderation is especially necessary to be observed : too much eulogy disgusts the envious, who repine at the virtues of the good : *v.* 84. Nevertheless, this is to be no reason for Hiero to abstain from the practice of virtue. He must be a lover of justice and truth. His every word is of so much the greater consequence, because he is the ruler of many people. If he wishes for a good reputation with posterity, to be recorded by historians and poets, he will be generous and hospitable as Cræsus was ; whereas Phalaris is never praised : and the next happiness to prosperity is,—for a man to be celebrated by poets : *ad fin.*

The general purpose of this ode seems to be, to point out to Hiero wherein the true glory of a monarch consists. After the military renown he had gained, it became him to secure to himself the praise of posterity, by promoting the liberal arts ; hence the praise of music especially. (*Vid. Introd. p.* 92.) He has done wisely in giving free institutions to his new town : but he will not consult the true welfare and dignity of his crown, if he is penurious in rewarding genius, or lends himself to flattery. All lawful rulers—as Jove and Mars—will protect and encourage art : but all illegal tyrants, like Typhœus, will despise and destroy it.

Horace, in his 4th Ode of his 3rd Book, seems to have taken this

Pythian for his model. He there panegyryzes Augustus, as Pindar here praises Hiero ; and is equally abrupt in passing from the one part of his subject to the other. He is addressing the Muses, when he says—

Vos Cæsarem altum, militiâ simul
 Fessas cohortes abdidit oppidis,
 Finire quærentem labores
 Pierio recreatis antro.
 Vos lene consilium et datis, et dato
 Gaudetis, almæ. *Scimus ut impios*
 Titanas immanemque turbam
 Fulmine sustulerit caduco,
 Qui terram inertem, qui mare temperat
 Ventosum, et umbras, regnaque tristia,
 Divosque mortalesque turbas
 Imperio regit unus æquo.

Perhaps Horace might, in a subordinate sense, mean to represent the illiterate Antony, and other rivals of Augustus, by the savage giants who waged useless warfare with Jupiter.

NOTES ON THE FIRST PYTHIAN ODE.

ΠΥΘ. Ι. Ι. The writer in the *British and Foreign Review*, to whom I have already referred, thus distributes the several parts of this ode, between the chorus, the leader of the chorus, and the poet himself:—"We would let the chorus sing to ἐλελιζόμενα, and leave the elaborate description of the eagle to the poet alone, as far as line 10; chorus, to the end of the antistrophe; ἔξαρχος, or leader, to line 17; chorus then to line 28; ἔξαρχος to line 35; chorus then to line 40; ἔξαρχος, the next strophe; then chorus, 47—57; leader, the two next lines; then chorus, 60—80; leader, 81—92, ἀνεμόεν; chorus, 92—98; leader concludes. The picture of the eagle is too minute and too particular for the voice of the chorus; and by giving that to a single singer, the grandeur of the lines about the volcano is thrown out more prominently: the transition too from the blessed gods to the Titans is more natural and easy. After the loud thunders of Ætna cease, a single voice is heard, making intercession for the new victorious city. Towards the end, the good wishes and congratulations are public and choral, while the warning cautions are spoken by the poet himself."

I must beg the student to keep this proposed distribution of its several parts in view, whilst he reads the first Pythian ode.

1. 'Oh testudinis aureæ
'Dulcem quæ strepitum, Pieri, temperas.'

Hecr. Od. IV. III. 17.

After φόρμιγξ, understand *Hail!* or, *I invoke you*; as *Ol. iv. in init.* Ἐλατὴρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος Ζεῦ.

2. The proper sense of σύνδικος is *an advocate*: as this sense, however, cannot be applied to the present passage, Böckh, after Hermann, takes it to mean—that in which the Muses and Apollo have a common right,—justly due to both. In support of this sense he quotes from *Pyth. v. 96*,—κοινὰν χάριν ἔνδικόν τ' Ἀρκεσίλα; where

ἔνδικον means *justly due*. Heyne more correctly interprets the word to mean *assistant, companion, friend*; observing, that as the lyre *plays* to the dancers, so it may be said *to assist them*. And he very appositely quotes *Pyth.* XII. 25—

καὶ δονάκων,
τοὶ παρὰ καλλιχόρῳ ναίοισι πόλει Χαρίτων,
Καφισίδος ἐν τεμένει, πιστοὶ χορευτῶν μάρτυρες.

I need hardly observe, that both σύνδικος and μάρτυς are terms fetched from the law-courts. In Liddell and Scott's Lexicon, the words σύνδικον Μοισῶν κτέανον are translated '*joint possession of the Muses,*' and this sense of σύνδικος is supported by reference to *Æsch. Agam.* 1601—λάκτισμα δείπνου συνδίκως τιθεὶς ἀρᾶ. In which passage, however, the adverb certainly signifies '*justly,*' not '*jointly,*' and is properly translated by Lape, '*gerecht.*'

— βάσις, *the dance*. The feet of dancers moved in harmony with the measures of music. *Plato, Alcibid.* I. 108. c. εἰπὲ πρῶτον τίς ἡ τέχνη, ἧς τὸ κιθαρίζειν, καὶ τὸ ᾄδειν, καὶ τὸ ἐμβαίνειν ὁρθῶς.

3. σάμασιν, *the signal which you give by your sound*.

4. ἀμβολάς, *the prelude*. ἦτοι ὁ φορμίζων ἀνεβάλλετο καλὸν αἰεῖδεν. *Hom. Od.* I. 155. The Latins expressed the idea conveyed by the word ἀναβάλλεσθαι by '*pollice prætentare*;' as, *Öv. Met.* v. 339,—
'Calliope querulas prætentat pollice chordas.'

— ἐλελιζομένα, *being rapidly run over by the hand of the minstrel*. φόρμιγγ' ἐλελίζων. *Öl.* IX. 13, note.

5. In describing Apollo, as playing the lyre, and the Muses, as singing, in Olympus, Pindar probably had Homer in his mind:—

ὥς τότε μὲν πρόπαν ἡμαρ ἐς ἡέλιον καταδύντα
δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς εἵσης,
οὐ μὲν φόρμιγγος περικαλλέος, ἣν ἔχ' Ἀπόλλων,
Μουσάων θ', αἱ ᾄειδον ἀμειβόμεναι ὀπὶ καλῇ.

Öl. I. 601.

— αἰχματᾶν, i. e. ἡκακμένον. Θεὸς ἔντυεν αὐτοῦ θυμὸν αἰχματᾶν. *Nem.* IX. 36. In these instances, the word is used as an adjective.

6. *Sophocl. Fragm.* ὁ σκηπτοβάμων ἀετός, κύων Διός. *Juven. Sat.* x. 43,—'Da nunc et volucrem, sceptro quæ surgit eburno.'

εἴ τις καὶ βασιλεύει
ἐν ταῖς πόλεσιν τῶν Ἑλλήνων, Ἀγαμέμνων ἢ Μενέλαος,
ἐπὶ τῶν σκίπτρων ἐκάθητ' ὄρνις. *Arist. Av.* 508.

ἀνὰ governs the dat. only in Doric and Ionic; χρυσέῳ ἀνὰ σκήπτρῳ. *Hom. Il.* i. 15

This passage has been imitated by *Gray*, in his Ode on the *Progress of Poesy* :—

‘ Oh ! sovereign of the willing soul,
 ‘ Parent of sweet and solemn-breathing airs,
 ‘ Enchanting shell ! the sullen cares
 ‘ And frantic passions hear thy soft controul.
 ‘ On Thracia’s hills the lord of war
 ‘ Has curb’d the fury of his car,
 ‘ And dropp’d his thirsty lance at thy command.
 ‘ Perching on the sceptred hand
 ‘ Of Jove, thy magic lulls the feather’d king
 ‘ With ruffled plumes, and flagging wing :
 ‘ Quench’d in dark clouds of slumber lie
 ‘ The terror of his beak, and lightnings of his eye.’

8. ἀγκύλῳ κρατὶ, *on his head that is armed with a crooked beak.* Homer has expressed the same idea by the word ἀγκυλοχείλης· ἐλθὼν δ’ ἐξ ὄρεος μέγας αἰετὸς ἀγκυλοχείλης. *Od.* xix. 538.

— γλεφάρων, Dor. for βλεφάρων; as γάλανος. (Lat. *glans*,) for βάλανος.

9. The word ὑγρός has several derivative meanings. The primary sense is *liquid*; and, as that which is liquid is soft, ὑγρός therefore means *soft, flexible, delicate*. Perhaps it is in this sense that the word should be taken, when applied to plants; and Virgil probably means to represent ὑγρὸς ἄκανθος by ‘*mollis acanthus* ;’ the word ‘*mollis*’ being in fact a modified form of ‘*mobilis*.’ Plato, in describing love, says—νεώτατος μὲν δὴ ἐστὶ καὶ ἀπαλώτατος· πρὸς δὲ τούτοις, ὑγρὸς τὸ εἶδος. *Symp.* 196. a. On which Stallbaum says—‘*opponitur ὑγρὸς proximo σκληρός, ut facile intelligatur quid hoc loco significet.*’ In the present passage, it means *having a curved beak*; as *Theocr.* xxv. 206,—αὐτὰρ ἐγὼ κέρας ὑγρὸν ἐλών.

10. ῥιπαῖσι, *the vibrations of the strings of the lyre.* The word is properly applied to *wind*; hence ῥιπὶς, *a fan*. αἰθὴρ δ’ ἐλαφραῖς πτερύγων ῥιπαῖς ὑποσυρίζει. *Æsch. Prom. Vinc.* 125.

— κατασχομένους, *overcome*. It is here used passively, as it is *Hom. Il.* iii. 419,—βῆ δὲ κατασχομένη ἐανῶ ἀργῇτι φαεινῶ.

11. Böckh takes ἀκμάν in a metaphorical sense, to mean *force* : but the word is certainly here used in its primary sense of *point*. Translate, *Laying aside his rough-pointed spear*.

12. By the word κῆλα, literally *darts*, the poet means *the thoughts conveyed to the mind of the god by the music*. He is fond of this metaphor :—

ἐμοὶ μὲν ὦν

Μοῖσα καρτερώτατον βέλος ἀλκῇ τρέφει. *Ol.* I. 111.

πολλά μοι ὑπ' ἀγκῶνος ὠκεία βέλη ἔνδον ἐντὶ φαρέτρας. *Ol.* II. 83.

—ἀμφὶ σοφίᾳ, *by the art of music and singing*. ἐμᾷ ποτανὸν ἀμφὶ μαχανᾷ. *Pyth.* VIII. 34.

—βαθύκολπος has the same sense as βαθύζωνος. σὺν βαθυζώνου διδύμνοισ παισὶ Λήδας. *Ol.* III. 35 ; *having the robe full down to the waist*.

13. ὄσσα, i. e. ὅσους. ἀτύζονται, *are utterly confounded*. This word is often used by Homer in the sense of *bewildered*, or *flying in confusion*.

14. κατὰ γᾶν, *in the land*. The etymology of ἀμαιμάκετος is not certain. Three are given—ἄγαν μαιμάτων—ἀμάχητος—ἄγαν μακρός. This last seems to have been hit upon, to explain Homer's expression—ἰστὸν ἀμαιμάκετον νηός. *Odyss.* XIV. 311. The word is probably a lengthened form of ἀμάχητος, which Æschylus uses in the form ἀμάχετος. ἀμαχέτον δίκαν ὕδατος ὀροτύπον. *Sept. c. Theb.* 85. Sophocles uses it as an epithet of fire,—κρείσσον ἀμαιμακέτου πυρός. *Æd. Tyr.* 177 ; and of the Furies,—τᾶνδ' ἀμαιμακετᾶν κορᾶν. *Æd. Col.* 127.

15. αἰνᾶ. It is remarkable that Pindar uses the words Ἴσθμός, and Τάρταρος, *the bosom of the earth*, in the fem. gen. *Ol.* VIII. 48,—ἐπ' Ἴσθμῷ ποντία : on which passage, the Scholiast says, ἐπίφορος ὁ Πίνδαρός ἐστι πρὸς τὰ θηλυκά. Yet Thiersch conjectures that εὐνᾶ is the right reading in the present verse, supporting it by Homer—εἰν Ἀρίμοις, ὅθι φασὶ Τυφώεος ἔμμεναι εὐνάς. *Il.* II. 783.

‘*Durumque cubile*

‘*Inarime Jovis imperiis impôsta Typhæo.*’

Virg. Æn. IX. 715.

17. τὸν γηγενῇ τε Κιλικίων οἰκήτορα
 ἄντρων ἰδὼν ᾧκτειρα δάϊον τέρας
 ἑκατογκάρανον πρὸς βίαν χειρούμενον
 Τυφῶνα θοῦρον, ὅστις ἀντέστη Θεοῖς.*

Æsch. Prom. Vinc. 351.

— πολυώνυμον, *renowned*.

18. *The sea-girt hills that overhang Cumæ.* ἀλιερκέα χώραν. *Ol. viii. 25*,—applied to Ægina. ἀλιερκέα Ἰσθμοῦ δειράδα. *Isthm. i. 9*.
 ‘Suspectumque jugum Cumis.’ *Juven. ix. 57*.

19. The word κίων was often applied to mountains, particularly Atlas. Thus Homer,—

* Ἀτλαντος—ἔχει δέ τε κίονας αὐτὸς
 μακράς, αἱ γαῖάν τε καὶ οὐρανὸν ἀμφὶς ἔχουσιν. *Od. i. 53*.

So, *Æsch. Prom. Vinc. 348*—

* Ἀτλαντος, ὃς πρὸς ἐσπέρους τόπους
 ἔστηκε, κίον’ οὐρανοῦ τε καὶ χθονὸς
 ὥμοιν ἐρείδων.

The student will readily remember that the Rock of Gibraltar was called “The Pillars” of Hercules.

Ovid thus disposes of the body of Typhōeus—

- ‘Vasta Giganteis injecta est insula membris
 ‘Trinacris, et magnis subjectum molibus urget
 ‘Ætherias ausum sperare Typhœa sedes.
 ‘Nititur ille quidem, pugnatque resurgere sæpe :
 ‘Dextra sed Ausonio manus est subjecta Peloro :
 ‘Læva, Pachyne, tibi ; Lilybæo crura premuntur ;
 ‘Degravat Ætna caput ; sub quâ resupinus arenas
 ‘Ejectat, flammamque fero vomit ore Typhœus.’

Metam. v. 346.

Pindar speaks of Cumæ lying on Typhōeus, because Hiero had gained his famous victory over the Etruscans near that place ; and

* Such is the reading of the last verse, in Blomfield’s edition. But the conjecture hazarded by Burgess is better—

Τυφῶνα θῆρ’ ὃς πᾶσιν.

And Elmsley’s reading—

Τυφῶν, ᾧπασιν ὅστις ἀντέστη

is entitled to consideration ; but how could θοῦρον have got into the verse, unless there was *some* reason for it : Elmsley is hypercritical, in denying the use of the form Τυφῶνα to Æschylus.

because the neighbourhood of Vesuvius authorized the poet in making such a scene the place of the Titan's imprisonment. Ætna is of course mentioned, as being the seat of Hiero's new colony. The skill with which Pindar interweaves the mythological, with the historical parts of his poems, making them form as it were but one subject, is worthy of the utmost admiration; nor shall we perceive half his beauties, unless we keep constantly in view this guiding principle,—that there is a perfect unity in all his works: and we may be sure that, if we fail on any occasion to see the meaning and coherency of his apparent digressions, the fault is not in the poet, but in ourselves.

20. πάνετες, *all the year round.*

— ὀξείας. 'Geluque Flumina constiterint *acuto.*'

Hor. Od. I. ix. 3.

'Solvitur *acris* hyems.' *Hor. Od. I. iv. 1.*

— τιθήνα, *possessor, properly nurse.* Ἀρτέμιδος χιονοτρόφον ὄμμα Κιθαιρών. *Eurip. Phœnissæ, 802.* The word τρέφειν often means no more than ἔχειν, as in the expressions φόβον—νόσον τρέφειν, κ. τ. λ.

21. ἀγνόταται πῦρὸς παγαί, *pure streams of lava.* Fire was the principal purifier from defilement; or ἀγνόταται means *brightest*; as Virgil uses *purus*,—

'Et *purâ* per noctem in luce refulsit

'Alma parens, confessa deam.' *Æn. II. 590.*

Virgil's description of an eruption of Mount Ætna may properly be compared with this:—

'Horrificis juxta tonat Ætna ruinis,

'Interdumque atram prorumpit ad æthera nubem,

'Turbine fumantem piceo et candente favillâ,

'Attollitque globos flammarum et sidera lambit.

'Interdum scopulos avulsaque viscera montis

'Erigit eructans, liquefactaque saxa sub auras

'Cum gemitu glomerat, fundoque exæstuat imo.

'Fama est Enceladi semiustum fulmine corpus

'Urgeri mole hâc, ingentemque insuper Ætnam

'Impositam ruptis flammam exspirare caminis,

'Et fessum quoties mutet latus, intremere omnem

'Murmure Trinacriam, et cœlum subtexere fumo.'

Æn. III. 571.

Callimachus confines Briareus under Ætna :—

ὥς δ' ὁπότ' Αἰτναίαν ὄρεος πυρὶ τυφομένοιο
σείονται μυχὰ πάντα, κατουδαίοιο γίγαντος
εἰς ἑτέρην Βριαρῆος ἐπωμίδα κινυμένοιο.

In Del. 141.

22. Ætna is said to roll smoke by day, and fire by night ; because fire is more visible at the one time, and smoke at the other.

23. *A red waving flame hurls fragments of rock down to the deep expanse of the sea, with uproar.*

25. κείνο ἐρπετόν, *that monster Typhœus*. The word ἐρπετόν was applied to any animal ; *e. g.*

ὅσσ' ἐπὶ γαίαν
ἐρπετὰ γίνονται. *Hom. Od.* IV. 417.

And, πάντ' αὐτῷ πετεηνὰ καὶ ἐρπετὰ τᾷδε πάρεσι. *Theocr. Idyll.* XV. 118.

26. As this is the only passage in which Pindar uses the word θαυμάσιος, Kayser thinks it probable that the right reading is τέρας μὲν θαυματὸν ἅντα ιδέσθαι.

— θαῦμα δέ, κ. τ. λ. *and a prodigy to hear of from passing travellers.*

27. καὶ νῦν ἀχρεῖον καὶ παρήγορον δέμας (i. e. *Typhœus*)
κέϊται στενωποῦ πλησίον θαλασσίου
ἱπόμενος ρίζαισιν Αἰτναίαις ὕπο·
κορυφαῖς δ' ἐν ἄκραϊς ἤμενος μυδροκτυπεῖ
Ἥφαιστος, ἔνθεν ἐκραγῆσονται ποτε
ποταμοὶ πυρὸς δάπτοντες ἀγρίαις γνάθοις
τῆς καλλικάρπου Σικελίας λευρὰς γύας.

Æsch. Prom. Vinct. 363.

— μελαμφύλλοις κορυφαῖς, *crags shady with woods*. ὅταν δὲ τούτων γῇ μελαμφύλλος τύχη. *Soph. Œd. Col.* 482.

28. στρωμνά, *the bed on which he lies*. Ætna is on the breast of the giant ; the bottom (πέδον) of the mountain is under him,—*his bed*.

29. *May we please thee, O Jove*. The metre requires *φανδάνειν*.

30. μέτωπον, *the highest point, literally the forehead*. Dissen observes, that the words πόδες, στέρνα, νῶτα, ὀφρύες, κροταφοί, are similarly applied to mountains.

32. Πυθιάδος ἐν δρόμῳ· as,—τὸ δὲ κλέος τηλόθεν δέδορκε τῶν Ὀλυμπιάδων ἐν δρόμοις Πελοπος. *Ol.* I. 93.

32. *The herald at the games proclaimed the name of the town of Ætna, praising it on account of Hiero, who was victor in the chariot-race.* Dissen renders ὑπέρ by ‘jussu et nomine,’—an excellent sense, if the word will bear it.

33. πρῶτα χάρις, *the first delight.*

35. *For it is probable that they will also obtain a better end of their return,—i. e. a safe return at last.* But Hermann’s correction of this passage seems clearly right;—ἐοικότα δ’ ἐν καὶ τελευτᾷ φερτέρου νόστου τυχεῖν.

— *And reason in such circumstances (viz. a victory) teaches us to expect (literally, brings the opinion) that the city (νῦν) will hereafter be famous for crowns of victory, and horses, and famous for triumphal banquets accompanied by song.* According to this interpretation, νῦν refers to χώραν, in v. 40.

40. *May you remember the happy omen given by you in this first victory, and this land of brave men.* Hermann reads εὐανδροῦν, *to fill with brave men.* The word is not found, but is formed, by perfectly correct analogy, from εὐανδρέω, *to be brave.* So εὐοδέω means, *to prosper in the way*; but εὐοδόω, *to make to prosper.* πολεμέω, *to be an enemy*; πολεμώω, *to make an enemy.* εὐανδρέω, *to be prosperous in men*; εὐανδρώω, *to make prosperous in men.* *May you be willing to remember these things, and to bless the city with brave men.* If εὐανδρον be read before χώραν;—*remember these things, and make the city a city of brave men.* Horace must have had this address to Apollo in his mind, when he wrote—

Qui rore puro Castaliæ lavit
Crines solutos, qui Lyciæ tenet
Dumeta, natalemque sylvam
Delius et Patareus Apollo. *Od.* III. iv. 61.

— ἀλλ’ ἐν φρεσὶ θέσθε ἕκαστος
αἰδῶ καὶ νέμεσιν. *Hom.* II. XIII. 121.

41. *For all arts attainable by human virtue proceed from the gods, as their real cause.*

44. *By casting as it were darts out of the ring, he means—uttering words not to the purpose; as he says, Nem. vii. 70,—ἀπομύνω μὴ τέρμα προβάς ἄκονθ' ὥστε χαλκοπάραον ὄρσαι θοὰν γλῶσσαν. Lucian. de Gymnas. 21,—καίτοι ἔξω τοῦ ἀγῶνος ἴσως ταῦτα· and 19,—ἦν μέντοι μὴ ἐξαγώνια, μηδὲ πόρρω τοῦ σκοποῦ τὰ λεγόμενα ἦ. Demosthenes, in the opening of his speech de Coronā, uses ἔξωθεν in a similar way; —τοῖς ἔξωθεν λόγοις ἡγμένος.*

45. ἀμέυομαι is regarded as another form of ἀμείβομαι, and is here used metaphorically, in the sense of *surpassing*, i. e. *going beyond*. ἀμείβομαι is used in the primary sense of *passing*, by Homer, *Od. x. 328*,—ὅς κε πῆν καὶ πρῶτον ἀμείψεται ἔρκος ὀδόντων.

— By ἀντίους, he means his rivals Simonides and Bacchylides.

46. *I hope that all future time may send to him good fortune and increase of wealth, as it does now (οὕτω.)*

— καμάτων refers to the painful disorder with which Hiero was afflicted; the Scholiast on this passage observing,—καμάτων φησὶ τῶν συνεχόντων τὸν Ἱέρωνα ἐκ τοῦ νοσήματος τῆς λιθουρίας.

47. *Future time will certainly remind him.*

48. τλάμονι, *bold*. τλημονεστάτην δὲ σὲ πασῶν γυναικῶν εἶδον ὀφθαλμοῖς ἐγώ. *Eur. Heracl. 570. ἔλεξε παντῶν τλημονέστατον λόγον· Hecub. 562.*

— εὐρίσκοντο Θεῶν παλάμαις τίμαν, *they gained glory from an increase of empire, by the aid of the gods*. εὐρίσκω has this sense in several other places. ἐλπίδ' ἔχω κλέος εὐρέσθαι κεν ὑψηλὸν πρόσω. *Pyth. iii. 111. ἄνδρα τε πύξ ἀρετὰν εὐρόντα. Ol. vii. 89.* The verb in the present passage is used in the plural number, because Hiero, in defeating the Etruscans, did not act alone; and the glory of his victory may be attributed to his soldiers and allies, with as much propriety as to himself. There is a similar change from the singular to the plural, *Nem. vii. 36*,—ὁ δ' ἀποπλέων Σκύρου μὲν ἄμαρτε, πλαγχθέντες δ' εἰς Ἐφύραν ἵκοντο.

50. πλούτου στεφάνωμ' ἀγέρωχον. These words are put in apposition to τίμαν. *Military glory, which is the noble crown upon wealth; i. e. which gives to wealth its brightest lustre and honour. ἀγέρωχος*

is applied, in Homer, to the Trojans, Mysians, Rhodians, and Periclymenus, son of Neleus. Buttmann has rather a fanciful idea, that the word was originally used only in the Asiatic dialects, and that the Asiatic rhetoricians introduced it into the later Attic prose. The etymology of the word is uncertain; for even that to which Buttmann inclines, *viz.* α, *intens.* γέρας, ἔχω, is very far from satisfactory.

50. δίκαν ἐφέπων, *adopting the manner,—in imitation of.* Mr. Donaldson thinks that the original meaning of the word δίκη was *an equivalent*: and this appears particularly from the use of δίκαιος; e.g. *Herodotus*, II. 149, has αἱ δ' ἑκατὸν ὀργυιαί δίκαιαι εἰσι στάδιον ἐξάπλεθρον, *one hundred fathoms are exactly, or just equivalent to, a stadium.* Xenophon too uses the word ἄδικος in a way that points to the same radical sense of δίκη,—οὔτε γὰρ ἄρμα δήπου ταχὺ γένοιτ' ἂν βραδέων ἵππων ἐνότων, οὔτε δίκαιον ἀδίκων συνεξευγμένων. *Cyrop.* II. 2. 26;—*when the horses are not a pair.* Hence we may explain the phrases δουναι—λαβεῖν δίκην, *to give, or receive an equivalent.* That which is equivalent to another thing, is of course *like it*; and so δίκην is often used elliptically as a preposition, in the sense of *like*, 'instar'; and δίκην ἐφέπειν means *to resemble.* Liddell and Scott consider '*right*,' and Pape thinks '*custom*' (*sitte*,) to be the primary sense of the word.

Hiero resembled Philoctetes in this way:—The Greeks, in the Trojan war, had contemptuously driven Philoctetes out of the camp, and banished him to Lemnos, because he had received a wound, which was offensive to the army: yet they were afterwards obliged to entreat this same person to assist them. So the Cumans, who had previously treated Hiero with contumelious disdain, were now glad to implore his aid against the Etruscans.

51. Hermann reads ἀναγκαῖα, for ἀνάγκα μιν.

52. *And the proud one was compelled to coax him to be a friend.* By *the proud one* he means the Cumans.

— μεταμείβοντας, *trying to remove him.* Böckh observes, that Pindar often uses the present participle, where in Latin the *fut. in rus* would be used; e.g.—

τοὶ μὲν γένει φίλῳ σὺν Ἀτρείῳ Ἑλέναν
κομίζοντες, οἱ δ' ἀπὸ πάμπαν εἵργοντες. *Ol.* XIII. 58.

But, in this passage, κομίζοντες means *trying to recover.* The present

participle implying, as it does, an incomplete action, may naturally have the sense of '*making an effort*.' Kayser prefers μεταβάσσοντας, (the conjecture of some anonymous friend of Böckh's,) and quotes *Olymp.* i. 40,—

τότ' Ἀγλαοτρίαιναν ἀρπάσαι
δαμέντα φρένας ἰμέρω χρυσέαισιν ἂν' ἵπποις
ὑπατον εὐρυτίμου ποτὶ δῶμα Διὸς μεταβάσαι.

He denies that Hesychius refers to this passage of Pindar, when he explains the word μεταμείβων, by μεταλλάσσων: but that is not much to the purpose, if the one word may be interpreted by the other.

53. τοξόταν. He calls Philoctetes *the archer*, because he possessed the arrows of Hercules, which the Greeks endeavoured to get from him; since *it was destined* (μοιρίδιον ἦν,) that without them Troy could not be taken.

57. *Giving him the blessing of all that he desires.* καιρόν, properly, *opportunity for gaining any thing*; hence, *actual possession*; as, *Ol.* ii. 53,—ὁ μὲν πλοῦτος ἀρεταῖς δεδαιδαλμένος φέρει τῶν τε καὶ τῶν καιρόν,—*gives the possession of all sorts of good things.*

58. It seems impossible to construe καὶ παρ Δεινομένει in any other way than—*though we are at the palace of Deinomenes*; and this would prove the hymn to have been sung at Ætna: but Dissen maintains that it was sung at Syracuse, and construes the present passage—*let us, in imagination, go to the palace of Deinomenes, at Ætna*; a sense which cannot be extracted from the words.

59. *Obey me by singing a hymn, which shall be the reward of his victory in the chariot-race; for a victory gained by a father cannot be an uninteresting delight to a son.* ποινή is similarly used, *Nem.* i. 70,—τὸν ἅπαντα χρόνον ποινὰν λαχόντ' ἐξαίρετον properly, *a fine that is due.*

60. ἔπειτ', quæ cum ita sint. Ἀἴτνας βασιλεῖ, i. e. *Deinomenes.*

63. θεοδμάτῳ, properly, *built, or made, by the gods.* The word is applied to virtue;—θεοδμάτους ἀρετάς. *Isthm.* v. 111; and means *divinely good*: applied to ἐλευθερία, it means *properly-defined, constitutionally-regulated, liberty*; i. e. *the best.*

62. Ὑλλίδος. In every Doric state, there were three tribes,—Hyllæis, Dymanes, or Dymanatæ, and Pamphyli. Ægimius, an ancient Doric king, had two sons,—Dyman, and Pamphylus: Hyllus, whom he adopted, was a natural son of Hercules: hence, Ὑλλίδος *στάθμας*, and *τεθμοὶ Αἰγυμιοῦ*, mean *Dorian institutions*. Pindar, however, in this passage refers only to *two* of the three tribes. Mr. Donaldson thinks that the Dymanes (the omitted tribe,) with the Pamphylians, were the true Dorians, descended from the mythical king Ægimius; and that the Hyllæans were an Achæan tribe, who joined the Heracleids in their invasion of the Peloponnesus. Others think that the Hyllæans and Dymanes were the two original tribes, and that the Pamphylians were a collection of adventurers from various races (*πᾶς φύλη*), who joined the expedition. So when Cleopus, son of Codrus, settled at Erythræ, he is said to have found there Carians, Cretans, Lycians, and Pamphylians: which last word Thirlwall (*History of Greece*, ch. xii. vol. 2. p. 86. note) takes to mean a tribe composed of many races. The main institutions which the Dorians carried with them were—a king (or two, as there were at Lacedæmon; and as there were two Consuls at Rome; and Böckh refers the word *βασιλεῦσιν*, v. 68, to this:) an aristocratic senate; a free people; and public slaves. The three tribes at Rome, *viz.* Titenses, Luceres, and Rhamnenses, seem to bespeak a Dorian origin.

62. *στάθμας*, i. e. *κατὰ στάθμας*, according to the leading rules and principles. *στάθμη* is properly a carpenter's rule, or line.

Hiero colonized Ætna with 5000 Syracusans, and the same number of Peloponnesians, together with Geloans and Megarians, all being of Dorian race.

63. *And the Dorians, who dwell under Taygetus, love to preserve their national laws.* Hiero of course established the true Dorian principles of government at Ætna.

64. *ὑπὸ Ταυγέτου ναῖοντες*, the dwellers beneath Taygetus. When a participle is, in fact, used as a substantive, it has of course no reference to time; and *οἱ ναῖοντες* means *settlers*, though the settlement was formed many ages since.

65. Though Pindar here says, that the Dorians, *coming from Pindus*, took *Amyclæ*, yet Müller (*b. I. ch. v. 12*) maintains that *Amyclæ* was not taken by the Dorians until nearly 300 years after the

great migration into the Peloponnesus. He therefore denies the statement of the historian Ephorus, that Philonomus, the Achæan, who betrayed Lacedæmon to the Dorians, received Amyclæ as his reward. It is evident that Pindar mentions the place here, for the sake of magnifying the descent of Hiero. Thera, Melos, and Gortyna were colonized from the neighbourhood of Taygetus, when under the government of Amyclæ; and the first colonies to Lesbos, Tenedos, and Patræ came from Amyclæ. Müller is most anxious to prove that Amyclæ was a town of great strength and importance before the Doric invasion. He says "Amyclæ, in a beautiful and well-wooded country, was the abode of Tyndareus and his family: here were the tombs of Cassandra and Agamemnon, who, according to a native tradition (preserved by Stesichorus and Simonides) ruled in this city." He refers to the Scholiast, on *Eurip. Orest.* 46, as his authority for this "tradition." The words of the Scholiast are,—*"Ὅμηρος δὲ ἐν Μυκῆναις φησὶ τὰ βασιλεία Ἀγαμέμνονος, Στησίχορος δὲ καὶ Σιμωνίδης ἐν Λακεδαιμονίᾳ"* but not a word about Amyclæ: and if Amyclæ was an ancient seat of government in the ante-Doric ages, how comes it to pass that Homer does not mention the fact? Müller is ready with an answer: he says (*loc. cit.*) "Homer describes Sparta as the residence of the Pelopidæ, transferring, apparently, the circumstances of his own time to an earlier period." This seems more like the display of ingenuity in defence of a theory, than the severe impartiality of history.

66. *Τυνδαριδᾶν γείτονες*. The Dioscuri were worshipped and buried at Therapne, close to Amyclæ. Pindar says of them,—

*μεταμειβόμενοι δ' ἐναλλάξ ἀμέραν τὰν μὲν παρὰ πατρὶ φίλῳ
Δὶ νέμονται, τὰν δ' ὑπὸ κεύθεσι γαίας ἐν γυάλοις Θεράπνας.*

Nem. x. 55.

67. *Oh! Jupiter, thou accomplisher (of all things, grant) that men may speak truth when they adjudge (literally, that the true speech of men may adjudge) such a happy fate as this to them who dwell and rule by the waters of the Amenas. The king himself, by your aid, and when he deposes his authority to his son, giving due honour to the people, shall lead them in the paths of harmonious concord.*

The river Amenas (*Galico*) was also written Amenaus, and Amenanus: it rises in Mount Ætna.

'Necnon Sicaniæ volvens Amenanus arenas

'Nunc fluit.'

Ov. Met. xv. 279.

70. The poet uses the epithet *σύμφωνον*, in allusion to the mixed multitude of various nations, with which Hiero had peopled Ætna.

71. ἄμερον κατ' οἶκον ἔχῃ, i. e. κατέχῃ ἄμερον οἶκον, *let him maintain a peaceful home; i. e. let him keep at home in peace.*

72. Φοίνιξ, *Pœnus; i. e. the Carthaginian.* That the Carthaginians sometimes had a friendly intercourse and alliance with the Etruscans, we learn from Herodotus, who tells us (*Clio*, 166) that these two powers combined attacked the Phocæans, when on their adventures in the Mediterranean. But there seems no good reason for supposing (as the Scholiast does,) that Pindar in the present passage implies that the Carthaginians were the allies of the Etruscans at the battle of Cumæ. By the expression—"the Carthaginian may keep peace, being warned by the defeat of Cumæ," he probably means that the Carthaginians may be deterred by that event from the thoughts of invading Greece.

— ἀλαλατὸς ἰδών, *the soldier (literally, the war-shout) seeing;—a bold image.*

— ναυσίστονον ὕβριν, *the damage that brought affliction on the ships: ὕβρις*, which is properly *insolence, pride*, thence signifies *injury and wrong*, being the natural effects of insolence. In the *xxvii. Ch. of the Acts of the Apostles*, the word is twice used to signify *mischievous done to a ship*; *v. 10.* Θεωρῶ ὅτι μετὰ ὕβρεως καὶ πολλῆς ζημίας οὐ μόνον τοῦ φόρτου καὶ τοῦ πλοίου· and *v. 21.* μὴ ἀνάγεσθαι ἀπὸ τῆς Κρήτης, κερδῆσαι τε τὴν ὕβριν ταύτην καὶ τὴν ζημίαν. On which passages, Parkhurst quotes the expression in Pindar which we are now considering, and refers also to Josephus, *Ant.* 3. 6,—who has τὴν ἀπὸ τῶν ὀμβρῶν ὕβριν.

73. *When they saw, namely, what a defeat they suffered, having been utterly routed by Hiero, king of Syracuse.* Dissen says that *δαμασθέντες* must mean both Carthaginians and Etruscans, because *τυρσηνός* is used in the singular number. *τυρσηνός*, at all events, implies plurality, and may therefore have the verb and adjective with which it agrees in the plural. And there is this further objection, that there is no historical authority for the assertion, that the Carthaginians were the allies of the Etruscans on the occasion. Diodorus Siculus says,—*Ἰέρων παραγενομένων αὐτῷ πρεσβέων ἐκ Κύμης τῆς Ἰτα-*

λίαις, καὶ δεομένων βοηθῆσαι πολεμουμένοις ὑπὸ Τυρρῶνων θαλαττοκρατούντων, ἐξέπεμψεν αὐτοῖς ξυμμαχίαν τριήρεις ἱκανάς· οἱ δὲ τῶν νεῶν τούτων ἡγεμόνες ἐπειδὴ κατέπλευσαν εἰς τὴν Κύμην, καὶ μετὰ τῶν ἐγχωρίων μὲν ἐναυμάχησαν πρὸς τοὺς Τυρρῶνους, πολλὰς δὲ ναῦς αὐτῶν διαφθείραντες, καὶ μεγάλη ναυμαχία νίκησαντες, τοὺς μὲν Τυρρῶνους ἐταπείνωσαν, τοὺς δὲ Κυμαίους ἤλευθέρωσαν τῶν φόβων, καὶ ἀπέπλευσαν ἐπὶ Συρακούσας. *Lib. xi. 51.* This passage affords complete negative evidence against the Carthaginian alliance; and I know of no reason, why the authority of Diodorus in such a case, should be despised. Perhaps Dissen had not very attentively considered the passage. He seems to have taken all on trust from Tafel. Niebuhr thus refers to the defeat of the Etruscans: "Cuma invoked the protection of Hiero king of Syracuse "against them (the Etruscans); the great defeat which their fleet "then sustained, (B. C. 476) seems to have broken their maritime "power, according to the poet (Pindar's) prayer."

Hist. of Rome, vol. I. p. 105.

74 ἀλικίαν, *the flower of their youth.*

— Ἑλλάδα, i. e. *Magna Græcia.*

75. ἀρέομαι, κ. τ. λ. (*If I have to sing of*) *the glory of Athens, I shall prefer the glory gained (μισθόν) at Salamis.* χάριν is put in apposition to μισθόν, which signifies *the wages of victory*, i. e. *glory*, παρ means *at*; as, παρὰ Κνανέων πελαγέων διδύμας ἁλός. *Sophocl. Antig. 966.*

77. Böckh has introduced ἐρέων in place of ἐρέω: this he did, to accommodate his own interpretation of the previous verse, of which the sense, according to him, is,—*I shall receive the gratitude of the Athenians as my reward, for singing of Salamis.* He therefore understands ἀρέομαι μισθόν after ἐρέων and τελέσαις, which he regards as a participle.

— By the battle in front of Cithæron, he means the battle of Plataeæ.

79. If the version which I have given of ἀρέομαι μισθόν be correct, τελέσαις is the 2 sing. aor. 1. opt. and means *pay*.

— The battle of Himera, in which Gelo and Thero totally destroyed the Carthaginian army under Hamilcar, was fought,

according to Herodotus, (vii. 166.) on the same day with the battle of Salamis; though Diodorus (xi. 24.) says it took place on the same day with that of Thermopylæ.

79. Deinomenes had four sons at the battle of Himera. Gelo sent to the temple of Apollo, at Delphi, several articles of the spoil of Himera, with this inscription—

φημι Γέλων', Ἰέρωνα, Πολύζηλον, Θρασύβουλον,
παῖδας Δεινομένους τὸν τρίποδ' ἀνθέμεναι,
ἐξ ἑκατὸν λιτρῶν καὶ πεντήκοντα ταλάντων
Δαρετίου χρυσοῦ, τὰς δεκάτας δεκάταν,
βάρβαρα νικήσαντας ἔθνη· πολλὴν δὲ παρασχεῖν
σύμμαχον Ἑλλησιν χεῖρ' ἐς ἐλευθερίην.

Simonidis Fragm. XLII. Gaisf.

The Scholiast, on the next verse of Pindar, quotes the 1st and 3rd couplets of this inscription, omitting the 2nd; whereas the Vatican MS. of the Anthology contained only the two first couplets. Bentley considered that only one inscription was intended, which he exhibited in its present shape, (*Works, vol. 2. p. 58 ed. 1836.*) In the 4th verse, the word Δαρετίου has given great trouble: Bentley proposes Δαμαρετίου, saying that “the poet was constrained of mere necessity to use “a pæan, instead of a dactyl.” Gelo appears to have struck a medal, which he called νόμισμα Δημαρέτειον, after Demarite, daughter of Thero, the Agrigentine, who subsequently married Polyzelus. Bentley’s emendation is very bold, and has been generally rejected. Wesseling prefers Δαρείου. Toup considers Δαρετίου as an abridged form of Δαμαρετίου,—Δαμρετίου,—Δαρετίου; as, ὁμόθροον,—ᾠμθροον,—ᾠθροον; ὁμότριχες,—ᾠμτριχες,—ᾠτριχες.

10. *Which they received for the sake, or, by means, of their valour.*

—καμόντες means *the dead*, only in the *plural*. The præterite participle κεκμηκότες was first used in this sense by the Attic writers. Buttmann considers that the meaning of the word is limited to the *state of the dead after death*: that it represents the dead as deprived of all earthly powers, but still capable of action and feeling, and conscious of the kind offices of the living.

81. *If you speak what is just enough*, (καίρὸν being equivalent to τὸ καίριον) *contracting in a short space the principal points* (literally,

the extremities—highest points—heads; as Virgil says,—‘ Sed summa sequar fastigia rerum,’ of many things, less reproof from men follows you; but tedious excess (of words, or praise) disgusts the eager expectations of your hearers.

82. ἀμβλύνω, literally *to blunt the edge*, is often used metaphorically; αἱ φρένες γηράσκοντι συγγηράσκουσι, καὶ ἐς τὰ πρήγματα πάντα ἀπαμβλύνονται. *Herod.* III. 134.

84. *And the fame (of a great man, spread abroad) by the citizens, especially torments the secret thoughts (of the envious; because it is given in consequence of virtues, which they themselves do not possess.) Nevertheless (though envy is the companion of merit) do you not neglect virtue; since to be envied is better than to be pitied.*

85. κρέσσων οἰκτιρμοῦ φθόνος, passed into a proverb;—ὁ φθόνος οἰκτιρμοῦ, κατὰ Πίνδαρον, ἐστὶν ἀμείνων. *Epigr. Palladæ: Anthol. Gr.* v. 3. *Ep.* 124. μαθὼν ὅσῳ φθονέσθαι κρέσσον ἐστὶν ἢ οἰκτείρεσθαι. *Herod.* III. 52.

86. *Guide the people with a just rudder. Vid. Introd. p. 92.*

σὺ δ' ὥστε ναὸς κεδνὸς οἰακοστρόφος

φράξαι πόλισμα.

Æsch. Sept. c. Theb. 62.

ἐν πρύμνῃ πόλεως

οἶακα νομῶν.

Id. 2.

— *Form* (literally, *beat out, as it were copper*) *your tongue upon the anvil of truth; (i. e. study truth and honour.) ‘Seu linguam ‘causis acuis.’ Hor. Epist. I. III. 23. ‘Non enim solum acuenda ‘nobis, neque procudenda lingua est.’ Cic. de Orat. III. 30. ‘Juvenes ‘in ipsâ studiorum incude positi.’ Tacit. de clar. Orat. 20. ‘Et male ‘tornatos incudi reddere versus.’ Hor. Art. Poet. 441. δόξαν ἔχων τιν’ ἐπὶ γλώσσῃ ἀκόνας λιγυρᾶς. Ol. VI. 82.*

87. *But if any bad expression falls amiss from you, (literally, flies off, as a spark from an anvil,) it is of importance, as coming from you. Plato, Theæt. 148. e.—ἀκούων τὰς παρὰ σοῦ ἀποφερομένας ἐρωτήσεις.*

— πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ. *Eurip. Med.* 1415.

88. ἀμφοτέροισι, *to both truth and falsehood.*

89. *Persevering in your liberal disposition.* οὐ τῇ αὐτῇ ὀργῇ ἀναπειθομένους. *Thucyd.* I. 140.

καὶ γὰρ σέ, τὸν οὐ θεμιτὸν ψεύδει θυγεῖν,
ἔτραπε μείλιχος ὄργα παρφάμεν τοῦτον λόγον. *Pyth.* IX. 42.

90. μὴ κάμνε λίαν δαπάναις, *don't be afraid—too niggardly—about expense.*

91. ἐξίει ἱστίον ἀνέμοεν, *let go the full sail of liberality,* οὐδέ ποτε ξενίαν οὖρος ἐμπνεύσαις ὑπέστειλ' ἱστίον ἀμφὶ τράπεζαν. *Isthm.* II. 39.

'Omne in præcipiti vitium stetit. *Utere velis,*
'Totos pande sinus.' *JUVEN.* I. 149.

92. εὐτραπέλοις κέρδεσσι, *by dexterous arts (of courtiers.)* κέρδος is often used in this sense by Homer; *e. g.*

ὦς δ' Ὀδυσσεὺς πολύμητις ἀνίστατο κέρδεα εἰδώς. *Il.* XXIII. 709.
εὐτράπελος means properly *that which moves itself easily*; hence, *that which accommodates itself to times and circumstances,—dexterous.* Thucydides applies it with great happiness to his own countrymen;—*ξυνελών τε λέγω τὴν τε πᾶσαν πόλιν τῆς Ἑλλάδος παίδευσιν εἶναι, καὶ καθ' ἕκαστον, δοκεῖν ἂν μοι τὸν αὐτὸν ἄνδρα παρ' ἡμῶν ἐπὶ πλείστ' ἂν εἶδη, καὶ μετὰ χαρίτων μάλιστ' ἂν εὐτραπέλως, τὸ σῶμα αὐταρκες παρέχεσθαι.* II. 41; *with the utmost versatility of genius and character.*

— ὀπιθόμβροτον, κ. τ. λ. *the glory of merit (δόξας,) which survives the tomb, alone tells, by means of historians and poets, what the life of the dead was. The hearty munificence of Cræsus never dies.*

95. νηλέα νόον, *the merciless heart*; put in apposition to Phalaris himself.

96. ὁ δ' ἄλβιος ὅν φᾶμαι κατέχοντ' ἀγαθαί. *Ol.* VII. 10.

97. ὑπωρόφιοι, *under the same roof with him*; hence, *domestic, familiar.* Horace expresses the idea contained in this word by '*sub iisdem sit trabibus.*'

— κοινωνίαν, *companion*; literally, *company.*

98. ὁάροισι, *songs*. ἐγὼ δὲ κείνων τέ μιν ὁάροις λύρα τε κοινάσομαι.
Nem III. 11.

99. δευτέρα μοῖρα, *the second degree of human happiness*. οὐ πάνυ
 μοίρας εὐδαιμονίῃσαι πρώτης. *Soph. Œd. Col.* 144; *not one to felicitate*
for his perfect happiness.

εἴ τις εὖ πάσχων λόγον ἔσλὸν ἀκούσῃ
 μὴ μάτευε Ζεὺς γενέσθαι.

Isthm. IV. 13.

ARGUMENT OF THE SECOND PYTHIAN ODE.

It is not certain at what games the victory was won, which this ode commemorates; but as Pindar, in all his poems, mentions the place of the victory, and no other place but Thebes is mentioned in the present ode, it is supposed that he here celebrates a prize gained at the Iolæan or Heracleian games of that city. Anaxilaus, tyrant of Messena and Rhegium, had been deterred, by the threats of Hiero, from attacking the Epizephyrian Locrians: and this is the main subject of the earlier part of the ode. The poet dwells upon the beauty and necessity of gratitude, implying that the Locrians could not be too grateful to their benefactor, *v.* 20. He shows how abominable ingratitude is, by the instance of Ixion, *v.* 24; who, having been received into heaven by Jupiter, though he was polluted with the crime of the first murder committed by man, rewarded his benefactor by an adulterous attempt upon Juno, *v.* 48. He takes occasion from this example also to warn us of the folly of yielding to immoderate ambition, and compares the guilt and punishment of Ixion with the happiness and wisdom of Cinyras, who, having all the goods that life could give him, was contented, and therefore blessed.

The latter part of the ode is occupied in warning Hiero not to listen to the flattery of courtiers, but to act according to his own knowledge, *v.* 71: whilst he expresses his abhorrence and contempt of certain enemies of his own, whose attempts to injure him in the good opinion of his patron were incessantly renewed, though never successful, *v.* 80. He avows his resolution to adopt any measures, by which he may punish his enemies, *v.* 85. He concludes with a panegyric on honesty, which he says is the best policy, under whatever form of government a man may live, *v.* 88. He expresses his own resolution to bear "the slings and arrows of outrageous fortune" as he best may, being anxious only to please the virtuous. *Vid.* 'Introduction,' p. 82, & 85, note.

As Anaxilaus died Olymp. 76. 1. B. C. 476, and Hiero did not gain the throne of Syracuse until Olymp. 75. 3. B. C. 478; this ode was probably written in the intervening year, *viz.* 477. B. C.

NOTES ON THE SECOND PYTHIAN ODE.

1. Syracuse is properly designated *μεγαλοπόλις*, *the vast*, from its immense size. Ortygia, an island, subsequently connected by a mole with the main land, was the part first occupied by the Corinthian colonists. The city, as it increased, was divided into the quarters—Ortygia, Achradina, Neapolis, and Tyche. Dionysius afterwards added Epipolæ to the extreme west; and in his reign Syracuse is said to have been the largest city in the world. Mitford (*ch. xxix. sect. 1.*) observes,—“Among the deficiencies of historical materials, “not least to be regretted is the failure of means for tracing the “causes of the wonderful prosperity of some of the Sicilian cities;—“a prosperity so extraordinary, that we might perhaps reasonably “deny belief to report of it, the best attested, if monuments yet “existing, which have survived, some of them 2000 years, the ruin “of those cities, did not afford proof incontestable.”

2. The city is called *τέμενος Ἀρεος*, not because it was under the special care of that god, but simply because it was *warlike*: the battle of Himera in particular entitled its people to this character.

5. Böckh concludes, from the word *ἄγγελίαν*, that this ode was sent by some private hand to Hiero, before the return of the triumphal procession and chariot to Syracuse. This seems however to fix an unnecessary precision on the word, which may fairly mean *panegyric by song*, which *proclaims*, as it were, the glory of the victor. *Pyth. iv. 278*—

*ἄγγελον ἔσλόν ἔφα τιμὰν μεγίσταν πράγματι παντὶ φέρειν.
αὖξεται καὶ Μοῖσα δι' ἀγγελίας ὀρθῶς.*

By *ἔρχομαι* Pindar does not mean that he was personally present, but present only by his song.

9. Ortygia was the name of a nymph, as well as of an island; and Dissen remarks, “that the lyric poets and Pindar often agreeably “confound places, cities, and lands, with the goddesses whose names “they bear, so as to refer to both at once.” This is done in the opening of the 12th Pythian,—

αἰτέω σε, φιλάγλαε, καλλίστα βροτεᾶν πολίων,
 Φερσεφόνας ἔδος, ἃ τ' ὄχθαις ἔπι μηλοβότου
 ναίεις Ἀκράγαντος ἐϋδματον κολώναν.

In the Iolæan games, a brazen tripod was the prize; and Dissen thinks, that, to justify Pindar's expression of *binding Ortygia with chaplets*, the victor must have been presented also with a wreath: but the expression may be taken as metaphorical, simply meaning *to glorify*.

7. ποταμίας. A good deal of doubt has been expressed about the proper interpretation of this epithet, as applied to Diana. The following is from Müller, *Hist. Dor. b. II. ch. ix. §. 4.*—“The mention of the river Alpheus reminds us of Sicily, whither, in order to “catch the fountain Arethusa, which was swallowed up in the land “of Elis, he is said to have followed her under the sea, and to have “first reached her in the island of Ortygia, near Syracuse. This “singular fable may perhaps be explained by the following considerations:—Syracuse was founded in the fifth Olympiad by “Corinthians, with whom were some settlers from the district of “Olympia, and particularly some members of the family of the “Iamidæ, who held a sacred office at the altar of the Olympian “Zeus. The joint colonists (συνοικιστῆρες, according to the expression “of Pindar,) appear to have had sufficient weight in the new city, to “introduce their own religion and mythology; for Artemis was “worshipped at Olympia as the goddess of Alpheus, being generally “considered in that country as presiding over lakes and rivers. She “had, in the grove of Altis, an altar, together with Alpheus; and “there was there a popular legend, that Alpheus had once loved “Artemis. Now the settlers that went from this district to Syracuse, “in their first expedition, confined themselves to the island of Ortygia. “Here they built a temple to the river goddess Artemis,—a sanctuary of so great fame, that Pindar calls the whole island ‘the seat “‘of Artemis the river goddess.’ There was however no river in “Ortygia, and therefore Artemis was supposed to regret her beloved

“Alpheus. Hence arose the belief, that Arethusa, a fountain near
 “the temple, contained the sacred water of the Alpheus,—a belief
 “that was strengthened by the circumstance, that large fish were
 “found in the spring; and from this arose the fable, that Alpheus
 “had followed the goddess to Sicily. But Artemis was supposed to
 “fly from the pursuit of Alpheus. This at least was the fiction
 “followed by Telesilla, a poetess who lived in the 64th Olympiad;
 “and the same fable was perhaps adopted by Pindar. Afterwards,
 “however, the precise meaning and origin of this fable were forgotten,
 “and the fountain nymph, Arethusa, took the place of Artemis, and
 “became the object of the pursuit of the river god. Such appears
 “to have been the origin of the elegant fable of Alpheus and Are-
 “thusa.”

Diana was called Ἀλφειώα, Ἀλφειοῦσα, or Ἀλφειονία, as connected with Alpheus; and she is said to have assisted in procuring for Hiero victory in the chariot-race, as being ἵπποσόα. *Ol.* III. 26,—*Λατοῦς ἵπποσόα θυγάτηρ.*

9. *χερὶ διδύμα, with both hands, i. e. eagerly, willingly.*

10. ἐπὶ αἰγλᾶντα τίθησι κόσμον, *she puts the bright harness on.*
Il. VI. 205,—τὴν δὲ χολωσαμένη χρυσήνιος Ἄρτεμις ἔκτα.

11. ἐν must be understood before ξεστὸν δίφρον, and is supposed to stand for ἐς. But the preposition was originally ἐνς, thence εἰς, ἐς, ἐν. Hermann considers this a pure Æolism, and therefore objects to its usage in the 4th Pythian, which is Dorian. In his *Opuscula* (v. I. p. 262,) he quoted *Pyth.* v. 37,—ἐν κοιλόπεδον νάπος θεοῦ. But he has since declared his adoption of the alteration proposed by Ritterhuis, who reads ἀν for ἐν in that passage, *Nem.* VII. 30,—

ἔρχεται

κῦμ' Ἀἶδα, πέσε δ' ἀδόκητον ἐν καὶ δοκέοντα.

So in the present ode, v. 86,—

ἐν πάντα δὲ νόμον εὐθύγλωστος ἀνὴρ προφέρει.

— *πεισιχάλινα, obeying the rein.*

‘Fertur equis auriga, neque audit currus habenas.’

Virg. Georg. I. ult.

13. ἐτελέσσειν ἄποιν' ἀρετᾶς, *pays as the debt due to excellence.*

— *εὐαχέα ὕμνον.* So *Eurip. Ion.* 883,—ἀχέι μουσᾶν ὕμνους εὐαχέτους.

15. ἀμφὶ Κινύραν κελαδέοντι, *sing about Cinyras*.

ἀμφὶ μοι Ἑρμείας φίλον γόνον ἔννεπε, Μοῦσα.

Hom. Hymn. in Pan. 1.

ἀμφὶ Ποσειδάωνα, Θεὸν μέγαν, ἄρχον' αἰδεῖν. *Id. in Neptun. 1.*

ἀμφὶ μοι Ἴλιον, ὦ Μοῦσα, αἶσον. *Eurip. Troad. 511.*

17. Hesychius explains the word κτίλος by τιθασσός, πρᾶος, ἡγεμών, *gentle; domesticated*. Herodotus has the word κτιλόμαι in the sense of *taming, rendering civilized*;—ἐκτιλώσαντο τὰς λοιπὰς τῶν Ἀμαζόνων. *Melpom. 113*. κτίλος, when used as a substantive, means *a ram*. Cinyras was brought up in a Temple, as Ion and Samuel were.

— χάρις ποίνιμος, *gratitude*. ὀπιζομένα, *reverencing their benefactors*, ἄγει, *induces them*. ποίνη is not always *recompense* in a *bad* sense. *Nem. 1. 70*,—ποῖναν λαχόντ' ἐξαίρετον. ἔργων requires the digamma in this verse. The Manuscripts, for ποίνιμος, give ποί τινος, and ποίτινος. Spiegel conjectured ποίνιμος, which has been adopted by the editors generally. ὦν σε ποίνιμος Δίκη τίσαιτο. *Soph. Trach. 808*. Kayser, however, is not satisfied with the alteration; urging in opposition, though perhaps with no great reason, that ἄγει at present has no object: he thinks that τίμιον, in the sense of *εὐεργέτην*, has dropped out of the text, and quotes *Ol. 11. 65*,—

παρὰ μὲν τιμίους

θεῶν, οἷτινες ἔχαιρον εὐορκίαις, ἄδακρυν νέμονται αἰῶνα.

But surely Kayser cannot believe, that in this passage τιμίους means *benefactors*? Yet, if he does not, it is difficult to imagine why he quoted it.

18. Δεινομένειε παῖ=Δεινομένους.

Τελαμώνιε παῖ. *Soph. Aj. 134*.

τῷ Λαβδακείῳ παιδί. *Æd. Tyr. 267*.

Ἄπαντα προσέφη Τελαμώνιον υἱόν. *Hom. Il. XIII. 67*.

— πρὸ δόμων may either mean *publicly, in the streets*, in processions, and dances; or it may mean *in front of their own doors*. Hiero had freed the Epizephyrian Locrians from the fear of attack by Anaxilaus of Rhegium.

20. δρακεῖσ' ἀσφαλές, *looking safety*, i. e. *being safe*. Fear and bravery are particularly shown by the eye; hence, *to look ὀρθαῖς*

κόραις, or 'rectis oculis,' means to *look boldly*. δρακεῖσα is said to be the aor. 2. part. pass. from δέρκομαι; but may it not be the præs. part. from δράκημι? δρα was the radical syllable of words signifying *sight*; as, ὑποδρα, *scowlingly*; δράκων, &c.

21. The train of ideas in the poet's mind seems to be this;—Cinyras was blest with heavenly favour, and was so grateful and wise in his use of prosperity, as to become a proverb (πλουτοίη δὲ Μίδεω καὶ Κινύρεω βάθιον. *Tyrt.* III. 6); whereas Ixion was an instance of ingratitude, and grew insolent, in consequence of receiving kindness from the gods: he is therefore eternally punished, by being tied to an ever-rolling (πτερρόντι) wheel.

'Illic Junonem tentare Ixionis ausi

'Versantur celeri noxia membra rotâ.'

Tibull. I. 3. 73.

Pindar seems to put the characters of Ixion and Cinyras in contrast, as, in the 1st Olympic ode, he sets Tantalus in opposition to Pelops, and, in the 1st Pythian, Jupiter to Typhœus. He also seems to warn the Epizephyrian Locrians to be grateful to Hiero, and Hiero himself to be grateful to the gods.

24. ἐποικομένους is redundant,—*drawing near to them*. *Ol.* III. 40,—ξενίαις αὐτοὺς ἐποίχονται τραπέζαις. *Vid. Pyth.* v. 80, *note*. Virgil expresses the general meaning of this line, *Æn.* vi. 620,—

'Discite justitiam moniti, et non temnere Divos.'

25. *Ixion learnt this very plainly, viz. that gratitude is due to a benefactor.* Κρονίδαις, the family of Jupiter.

26. οὐχ ὑπέμεινεν, *he could not bear his good fortune*; literally, *did not withstand it*. μακρόν is interpreted *great* by Böckh; but the sense given by Benedict seems better,—*for a long time*. The Scholiast is evidently wrong in translating it ὑπεραίροντα τὴν αὐτοῦ φύσιν,—*beyond his natural condition*.

— μαινομένας, *maddened with love*, as in the well-known expression,—ὡς ἴδον, ὡς ἐμάνην; and Virgil has—

'Insano Cassandrae incensus amore.' *Æn.* II. 343.

28. ἀνάταν, 'fatum,' is the Æolic digammated form of ἄταν, *misery*. ὑπεράφανον seems to have simply the sense of *excessive*.

29. καὶ λίην κείνός γε εἰκότι κείται ὀλέθρῳ. *Hom. Od.* i. 45.

30. ἐξαιρετον, *singular—special*; literally, *chosen out*.

31. φερέποναι τελέθοντι, *are the cause of his present labours*. τὸ μὲν, *in the first place*: the right apodosis to this would be τὸ δὲ; for which he uses ὅτι τε, in v. 33.

32. *He first brought the guilt of* (literally, *mingled with,—introduced amongst*, as ‘ignem fraude malâ gentibus intulit.’ *Hor. Od. I.* III. 28.) *the murder of kindred amongst men, by a stratagem*.

δοῦνεκ’ αὐτὸν πρῶτον ἀνθρώπων δόλῳ

ἔκτεινεν. *Soph. Trach.* 277; *i. e.* Hercules slew Iphitus, οὐκ ἄτερ τέχνας.

Æsch. Eumen. 718,—πρωτοκτόνοισι προστροπαῖς Ἰξίονος.

Deïoneus required Ixion to settle some dowry on his daughter, whom he had married: as he became importunate, Ixion determined on his murder; and this he effected by decoying him into a pit of burning coals, which he had covered over with some thin planks.

34. *A man ought to measure the value of every thing according to his condition and rank in life; i. e.* not aspire to things that are above him, as Ixion did, who, being mortal, yet was ambitious of heaven. τὸ κηδεῦσαι καθ’ ἑαυτὸν ἀριστεύει μακρῷ. *Æsch. Prom. Vinct.* 890.

36. καὶ τὸν ἐκόντ’, *even Ixion, who sinned with his eyes open,—intentionally*. ποτὶ κοῖτον ἵκοντ’ was the old reading: the present one was proposed by Both, and adopted by Böckh. The first syllable of ἵκω is long, which is the objection to the reading: for the aor. 2. part. ἱκῶν, short, is not in use. Mr. Donaldson, nevertheless, fights hard for ἵκοντ’, though he admits that it is a liberty to make the ι short instead of long; a liberty which he defends, on the ground that in an *Æolic* ode many deviations from ordinary laws may be tolerated. He retains καὶ τὸν, and construes ἵκοντα, *the comer*. He observes,—“It was the custom among the Greeks, that a man who “had been guilty of bloodshed, should apply for purification to “another person. Such a suppliant for purification was called ἰκέτης, “*a comer*; and the verb ἵκειν, and its derivatives ἵκτωρ, προσίκτωρ, “ἀφίκτωρ, &c. were employed with a special reference to this custom. “Now Ixion, in the mythology of the Greeks, was the first homicide

“(v. 32),—consequently the first suppliant; whence his name Ixion,
 “Ἰξίων, *the comer, or suppliant*, as the verb ἵκω is absolutely used
 “by the old poets, with the signification *to come as a suppliant*.
 “*Hom. Od. xvi. 424*;—

ἦ οὐκ οἶσθ' ὅτε δεῦρο πατήρ τεός ἵκετο φεύγων
 δῆμον ὑποδδείσας;

“*Iliad, xxii. 123*;—

μή μιν ἐγὼ μὲν ἵκωμαι ἰών· ὁ δέ μ' οὐκ ἐλεήσει.

“There seems to be no impropriety in speaking of Ixion, the first
 “comer, as τὸν ἵκοντα: just as Æschylus says, (*Eumen. 441*,) σεμνὸς
 “προσίκτωρ ἐν τρόποις Ἰξίωνος. And as there subsisted, according
 “to the Greek notion, a most intimate relation of *ξενία*, or *hospita-*
 “*lity*, between the suppliant and his protector and purifier, it
 “seems to be with particular propriety that Pindar here says—‘and
 “‘the lawless couch drove even the suppliant (who ought of all men
 “‘to have been careful of his duty to his protector) into grievous
 “‘mischief.’” In these remarks, Mr. Donaldson has availed himself
 materially of Welcker’s assistance; but, however ingenious, they do
 not satisfy me of the propriety of restoring the old reading,—καὶ τὸν
 ἵκοντα. Kayser objects to the reading καὶ τὸν ἐκόντα, on the ground
 that it can only signify Ixion; which however is not a *fatal* objection
 to the reading; though we might naturally expect a general senti-
 ment, rather than one that has only a particular application. He
 proposes to read φρονέοντ', *a wise man*, instead of τὸν ἵκοντ', and
 quotes *Eurip. Medea, 1329*,—

ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν,
 ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς
 Ἕλλην' ἐς οἶκον ἡγόμην·

and *Olymp. vii. 30*, for an illustration of the general sense of the
 passage,—αἱ δὲ φρενῶν ταραχαὶ παρέπλαγξαν καὶ σοφόν.

38. πρέπειν, *resembled*. βλέψον δ' ἐς αὐτήν, εἴ τι σῇ δοκεῖ πρέπειν
 γυναικί. *Eurip. Alcest. 1121*.

πρέπεις δὲ Κάδμου θυγατέρων μορφῇ μιᾷ. *Eurip. Bacchæ, 917*.

40. τὸν τετράκναμον ἔπραξε δεσμόν, *he got for himself a four-spoked
 fetter; i. e. he was punished by being fastened to a four-spoked
 wheel*. Dissen quotes, as authority for this sense of the word
 πρᾶσσω, *Hom. Il. xvii. 660*,—

ὁ δὲ κρείων ἐρατίζων
 ἰθύει, ἀλλ' οὗ τι πρήσσει·

and *Iliad* xxiv. 550,—οὐ γάρ τι πρήξεις ἀκαχήμενος υἱὸς ἑῆος. In both of which passages, the word πρᾶσσω seems to mean *avail, effect, do good*; not, *to gain*. Stephens quotes *Ajax*, 445,—νῦν δ' αὖτ' Ἀτρεΐδαι φωτὶ παντοῦργῳ φρένας ἔπραξαν, adding “*apud Soph.* “*Ajac.* ὄπλα πράττειν τινί, *facere, seu efficere, ut quis potiatur armis.*” And in the passage of Isocrates to which he refers, *ad Nicoclem*, ch. 6. ult.—πράξιν τι παρὰ τῶν θεῶν ἀγαθόν, the word has the sense required in the present passage. Pindar himself has, *Isthm.* iv. 7,—ἐν τ' ἀγωνίοις ἀέθλοισι ποθεινὸν κλέος ἔπραξεν.

41. πολύκοινον ἀνδέξατ' ἀγγελίαν, *he took upon himself this message, that was intended for all men*; i. e. he became an example of the universal truth of the proverbial saying, that gratitude is due from every one.

42. The cloud is said to have produced the monster Centaurus, *without the Graces*, because those deities presided especially over marriage; and Ixion's attempt on Juno was adulterous. Centaurus himself, according to Pindar, was hideous, but not one-half horse: his progeny were the Hippocentaurs. The fable of the Hippocentaurs probably arose from the excellent horsemanship of the Thessalians, who seemed as it were *incorporated* with their horses.

43. ἐν θεῶν νόμοις, *where the laws of the gods are observed*; i. e. amongst the gods. *Propert.* iv. 11. 3,—

‘Cum semel infernas intrârunt funera leges.’

48. *Their mother's limbs were the lower parts, but their upper parts were their father's.*

49. *God accomplishes every end according to his wishes*; literally, *hopes, expectations*. ἐπὶ φελπίδεσσι, as τέλειον ἐπ' εὐχῇ (*according to their prayer,*) κωμάσομαί τι παθὼν ἐσλόν. *Pyth.* ix. 89.

50. παραμείβεται δελφίνα,* *he oustrips the porpoise*; as, τὸν παραμειψάμενος μητρὸς περὶ γούνασι χεῖρας βάλλειν ἡμετέρης, *having passed by.* *Hom. Od.* vi. 310. In our present passage, the verb means *oustrips*; as, ‘*Illum præteritum temnens extremos inter euntem.*’ *Hor. Sat.* I. i. 115. There is a strong scriptural manner in Pindar's present ex-

* *Vid. note at the end of the Notes on this Ode.*

pression : the words of Balaam are not unlike it, *Numbers*, xxiii. 22,—
 “ God brought them out of Egypt : he hath as it were the strength
 “ of an unicorn.” Sophocles too resembles Pindar closely ;—

ὅταν δέ τις θεῶν
 βλάβῃ, δύνατ’ ἂν οὐδ’ ἂν ἰσχύων φυγῆν. *Electr.* 696.

53. *The virulent bite of calumny* ; a metaphor Horace is especially fond of ;—

‘ Absentem qui rodit amicum.’ *Sat.* I. iv. 81.

‘ An, si quis atro-dente me petiverit?’ *Epod.* vi. 15.

‘ Dente Theonino cum circumroditur.’ *Epist.* I. xviii. 82.

54. *For though I am at a distance* (i. e. *am living at a much later date,*) *I have seen that the satirical Archilochus was generally in distress, because he fattened on—rejoiced in—hateful calumny ; literally, venomous hatred.* ‘ Archilochum proprio rabies armavit ‘ iambo.’ *Hor. Art. Poet.* 79. *Vid. Introd.* p. 90.

Σῆμα τοδ’ Ἀρχιλόχου παραπόντιον, ὅς ποτε πικρὴν
 μοῦσαν ἐχιδναίῳ πρῶτος ἔβαψε χόλῳ,
 αἰμάξας Ἑλικῶνα τὸν ἡμερόν· οἶδε Λυκάμβης
 μυρόμενος τρισσῶν ἄμματα θυγατέρων.
 ἥρέμα δὴ παράμειψον ὁδοιπόρε· μή ποτε τοῦδε
 κινήσης τύμβῳ σφῆκας ἐφεζομένους.

Anthol. Gr. Jacobs. v. II. p. 152. ep. 6.

56. Böckh reads this verse thus :—

τὸ πλουτεῖν δὲ σὺν τύχῃ πότμου, σοφίας ἄριστον,
wealth united with good fortune is the best wisdom ; i. e. better than abusing one’s talents, as Archilochus did. I cannot think this interpretation right. I take the verse to mean,—“ Wealth without
 “ wisdom is worthless, and such wealth Archilochus possessed : but
 “ perfection consists in the combination of the two.” τύχῃ πότμου σοφίας must be construed together,—*the fortunate lot of wisdom.*

57. *νιν*, i. e. *πλοῦτον*, understood in *πλουτεῖν*.

Manuscript authority is much in favour of *πεπαρεῖν*, though some have *πεπορεῖν*, which would be a reduplicated aorist from *πόρω*, *to give*. *πεπαρεῖν* is the only part found of an assumed obsolete verb *πάρω*. Hesychius has the word, which he explains by *ἐνδείξαι—σημῆναι*. Buttman thinks this is the better sense for the present passage of Pindar, and connects the verb with *πάρα*, as *πάρα* signifies

there it is; hence comes 'appareo,' *to be at hand*; and the words 'pareo,' *to obey*, 'apparitor,' *an attendant*, are to be traced to the same origin. ἐλευθέρα φρενὶ πεπαρεῖν, *to exhibit—display it liberally*.

58. χρείαν ἔξει μακάρων πρύτανις, *i.e. Jupiter. Æsch. Prom. Vinc. 169.*

— εὖστεφάνων, *well fortified*; as, *Ol. VIII. 32*,—'Ιλίφ μέλλοντες ἐπὶ στέφανον τεύξαι.

59. περὶ κτεάτεσσι καὶ τιμῇ, *in the contest for superiority of empire and royal dignity*. Pindar uses περί with a dative in a like sense, *Nem. x. 31*,—ὅστις ἀμιλλᾶται περὶ ἐσχάτων ἄθλων κορυφαῖς.

61. *He vainly wrestles (against truth) with a vain heart*. χαννός comes from χάω, *to hold*, and means *that which is full of holes, not solid—flaccid—fungous*. In a metaphorical sense, applied to the mind, it means *light—easily puffed up—vain*.

62. *I will embark on an expedition with victorious wreaths*; he means, he will send his ode. He is fond of this image; *Ol. XIII. 49*,—

ἐγὼ δὲ ῥ'ιδίος ἐν κοινῷ σταλῆις
μῆτιν τε γαρύων παλαιγόνων.

Hesychius says of στόλος—καὶ ὁ τῆς νεὼς ἔμβολος λέγεται, τὸ εἰς ὃξὺ συνεστραμμένον—which last words are thus corrected by Blomfield—διὰ το εἰς ὃξὺ συνεσταλμένον εἶναι. The word therefore might mean *the prow of a ship*, whatever we may think of the explanation of Hesychius: but Mr. Donaldson is wrong, I think, in taking it in this sense, in the present passage.

62. ἀμφ' ἀρετῇ κελαδέων, *singing about your virtue*. ἀμφί has a similar construction, *Ol. IX. 13*,—ἀμφὶ παλαίσμασι φόρμιγγ' ἐλελίζων.

63. θράσος πολέμων, *bravery in war*; so, *Nem. VII. 59*,—τόλμαν τε καλῶν ἀρομένῳ. ἀρήγει, *glorifies*; properly, *aids*. One can hardly avoid connecting the word with Ἄρης; and Homer always uses it in the sense of aiding in battle.

64. Dawes maintained that εἰρέσθαι, not εὐρεῖν, signified *to gain*; but the present verse shows that Dawes' criticism is only true of the *Attic*, not of the *Epic* and *Lyric*, writers.

— ὅθεν, *therefore, i.e. in consequence of your valour in youth, I say you gained, &c.* τὰ μὲν, *as well*; τὰ δὲ, *as*.

66. *So your wisdom in riper years gives me confidence* (ἀκίνδυνον *ῥέπος*—*speech without danger, i. e. of contradiction*) *to praise you in every thing* (ποτὶ πάντα λόγον.) The old reading for σέ, in verse 66, was ῥα; Böckh altered it to σέ, because the particle was awkwardly placed: but is σέ any better placed?

67. χαῖρε, *hail and farewell!* The proper subject of the ode is here finished. Pindar seems to request consideration for the remainder, because it contains moral precepts for the personal instruction of Hiero. His ode is sent *like—after the manner of—Phœnician merchandize*—inasmuch as it came from a foreign country, and was therefore valuable. κατά is often used in this way by St. Paul—κατὰ θεόν—κατ' ἄνθρωπον—κατὰ σάρκα, κ. τ. λ.

69. ἡ Καστορείῳ ἡ Ἰολάου ἐναρμόξαι μιν ὕμνῳ. *Isthm. i. 16.*

Mr. Donaldson says—"It is clear that this ode was *not* the "*castoreum*, or song of victory, which was subsequently sent." Dissen thinks that by Καστόρειον that part of the ode is meant, which panegyricizes the glory of victory in the chariot-race. I cannot think there is sufficient ground for concluding, with Mr. Donaldson, that the *castoreum* was a distinct ode: nor does it seem necessary, with Dissen, to confine the term to any part of the ode. There is no opposition between μέλος and καστόρειον—the one is merely an explanation of the other.

69. ἐκὼν ἄθρησον ἀντόμενος, *do you kindly regard my ode, being present at its recitation, out of the love you bear* (χάριν) *the seven-stringed lyre.*

72. *Having learnt your real character, may you be such as you are; do not be like the ape, that is persuaded by the boys that he is beautiful.* He advises Hiero not to be misled by flatterers, nor to fancy himself better or wiser than he is; it is only fools, who, like apes, though ugly, can be flattered into the belief that they are handsome. πίθων is a poetic form of πίθηκος. The Greeks probably called an ape καλός, as the English call a parrot "*Pretty Poll!*" *Vid. Introd. p. 93.*

73. The repetition of καλός is well illustrated by Theocritus, *Idyll. viii. 72,—*

καῖμ' ἐκ τῷ ἄντρῳ σύνοφρυς κόρα ἐχθὲς ἰδοῖσα
τὰς δαμάλας παρελεύντα, καλὸν, καλὸν ἡμεῖς ἔφασκεν.

73. εὖ πέπραγεν, *is blest*; because still alive: and *τέρπεται* is used in the present tense for the same reason.

— φρενῶν καρπὸν ἀμώμητον, *sound wisdom*, literally, *irreproachable fruit of the mind*. So *Nem.* x. 12, — φρενῶν καρπὸν εὐθείᾳ συνάρμοξεν δίκᾱ. So *Æschylus*—

βαθείαν ἄλοκα διὰ φρενὸς καρπούμενος

ἐξ ἧς τὰ κεδνὰ βλαστάνει βουλευματα. *Sept. c. Theb.* 593.

In *Ol.* vii. 8, Pindar uses γλυκὺν καρπὸν φρενός to signify *a poem*.

75. *As delight* (τὸ *τέρπεσθαι* being understood in *τέρπεται*) *is given to* (literally, *follows*) *a man, by the arts of whisperers (and sycophants.)* Kayser prefers βροτῶν, the old reading, to βροτῶ; against which he objects, with some reason, that the singular number used in this general sense is awkward and inelegant.

76. *The secret insinuations of calumny are irresistible evil to both; i. e. the person of whom the calumny is said, and him to whom it is said. Calumniators* (διάβολοι, understood in ὑποφάσιες διαβολιᾶν) *are intensely like foxes in their characters.* *Herod.* vii. 10, — διαβολὴ γάρ ἐστι δεινότατον· ἐν τῇ δύο μὲν εἰσι οἱ ἀδικούντες, εἰς δὲ ὁ ἀδικούμενος· ὁ μὲν γὰρ διαβάλλων, ἀδικεῖ, οὐ παρεόντος κατηγορέων. ὁ δὲ ἀδικεῖ, ἀναπειθόμενος πρὶν ἢ ἀτρεκέως ἐκμάθῃ.* ὁ δὲ δὴ ἀπεὼν τοῦ λόγου τάδε ἐν αὐτοῖσι ἀδικεῖται, διαβληθεὶς τε ὑπὸ τοῦ ἑτέρου, καὶ νομισθεὶς πρὸς τοῦ ἑτέρου κακὸς εἶναι.

78. κερδοῖ, *to the fox, i. e. the crafty one.* ταχύπουν, δολίαν κερδῶ, πολύιδριν. *Aristoph.* *Equit.* 1068. τοὺς δὲ ποικίλῃ κερδῶ ἰδοῦσα. *Babrii Fab.* xix. 2. The old reading was κέρδει, for which Huschk proposed κερδοῖ. Kayser prefers κέρδει, understanding it in the sense of *craft*, that is, *crafty men*; and rejects κερδοῖ, on the ground that it is in fact a repetition of the word ἀλωπέκων. κέρδει may also mean *with respect to gain*.

79. *For as, whilst the rest of the net is labouring deep in the*

* It is worth notice, that in this passage πρὶν is used with a subjunctive mood, although no negative precedes it; in contradiction to the rule laid down by Elmsley in his note on the 215th verse of the *Medea* of Euripides. In a fragment of Simonides, (ccxxx1. *Gaisford*) we read—

φθάνει δὲ τὸν μὲν γῆρας ἄζηλον λαβὼν
πρὶν τέρμ' ἵκηται.

And in Isocrates, *Paneg.* c. 16 p. 44—

ὅστις οὖν οἴεται τοὺς ἄλλους κοινῇ τι πράξειν ἀγαθὸν πρὶν ἢ τοὺς προεστῶτας αὐτῶν διαλλάξῃ.

water, (the cork floats, so) I am undipped in the brine, being like a cork on the top of the net; i. e. I rise superior to all the attempts of my calumnious adversaries to sink me in the estimation of Hiero.

79. εἰνάλιον πόνον. *Theocr. Idyll. XXI. 39,—*

δειλινὸν ὡς κατέδαρθον ἐν εἰναλίοισι πόνοισι.

81. *It is not possible for a lying citizen to utter words likely to have any influence (κραταῖον) with the good; yet constantly fawning upon all, he incessantly contrives his slanders.* Kayser adopts the reading ἄταν, proposed by Heyne, instead of ἄγαν, and quotes Philostratus, *περὶ γυμναστικής*, II. 7, to shew that διαπλέκει is a term taken from the palæstra—τὰ γὰρ δυσφύλακτα τῶν παλαισμάτων τοῖς βεβλαμμένοις τῶν μερῶν διαπλέκων χαλεπὸς ἦν τοῖς ἀντιπάλοις. He would therefore interpret ἄταν διαπλέκει, *he gives him a mortal throw.* Böckh wishes to read ἀγάν, from ἀγή, in the sense of *crooked arts*; certainly not a happy proposal. Kayser seems right in speaking of ἄγαν as tautological, though it is certain that the word διαπλέκω by itself will signify *to plot mischievously, to contrive fraud against another.* *Æschin. in Ctesiphon. c. 28. p. 57,—*Ναί· ἄλλ' ἀντιδιαπλέκει πρὸς τοῦτο εὐθύς.

83. *I have not that sort of impudence. May I love my friend; i. e. openly, and sincerely.*

84. ὑποθέεσθαι, *I will suddenly and unexpectedly attack him; (i. e. treat him by all means lawful against an enemy; literally, run in under him. 'Dolus, an virtus, quis in hoste requirit?') trying all sorts of attack from all quarters; literally, treading in various crooked ways.* The sense of ὑποθέεσθαι is exactly represented by Livy, in his account of the combat between Manlius and the Gaul: 'Quum toto corpore interior periculo vulneris factus insinuâsset se 'inter corpus armaque.' VII. 10.

86. *But in (vid. note on v. 11.) every form of government (νόμον) the plain-spoken man prospers. προφέρει, surpasses others; ἄλλων being understood.*

προφέρειν εἰς εὐτυχίαν

τῶν γειναμένων. *Eurip. Med. 1092.*

Μεγακλῆς...πλούτῳ καὶ εἰδεῖ προφέρων Ἀθηναίων *Herod. VI. 127.*

καθέστηκε δὲ τὰγαθὰ ἀπὸ τοῦ εὐθέος λεγόμενα μηδὲν ἀνυποπτότερα εἶναι τῶν κακῶν. *Thucyd. III. 43.*

τόλμα τέ μοι
εὐθεία γλῶσσαν ὀρνύει λέγειν. *Ol.* XIII. 11.

87. *Under a monarchy, or where the turbulent people have sway, or where the aristocracy preserve the state.* If we bear in mind that in Greece the higher orders alone had the means of gaining knowledge, we shall have no difficulty in understanding why the word σοφοί means the aristocracy.

89. So Horace—

‘ Valet ima summis
‘ Mutare, et insignem attenuat Deus,
‘ Obscura promens ; hinc apicem rapax
‘ Fortuna cum stridore acuto
‘ Sustulit ; hic posuisse gaudet.’

Od. I. xxxiv. 12.

And again—

‘ Fortuna sævo læta negotio, et
‘ Ludum insolentem ludere pertinax,
‘ Transmutat incertos honores,
‘ Nunc mihi nunc alii benigna.’

Od. III. xxix. 49.

— ἀνέχει, *exalts.*

τῆς μαντιπόλου βάκχης ἀνέχων
λέκτρ’ Ἀγαμέμνων. *Eurip. Hec.* 123.

And in *Soph. Ajax*, 211,—

ἐπεὶ σε λέχος δουριάλωτον
στέρξας ἀνέχει θούριος Αἴας.

The full idea of the word seems to be—*shows affection, by supporting in honour.*

— ποτὲ μὲν τὰ κείνων, τότ’ αὖθ’, *at one time the affairs of this man, at another time, &c.* αὖτε is here used as the apodosis to μὲν, for which rare usage *Hom. Od.* xxii. 5 is quoted—

οὗτος μὲν δὴ ἄεθλος ἀάπτος ἐκτετέλεσται.
νῦν αὖτε σκοπὸν ἄλλον, ὃν οὐπω τις βάλεν ἀνὴρ,
εἴσομαι.

— οὐδὲ ταῦτα, *not even a knowledge of the inconstancy of fortune.*

90. στάθμας δέ τινος ἐλκόμενοι περισσᾶς, *being covetous—greedy of more than they have.* Such is the meaning of these words, of which,

however, it is not easy to give a precise and certain explanation. *στάθμη* means *a carpenter's rule, or line*; and to measure out more than one's share, is a proper expression applied to covetousness. But how then is *ἐλκόμενοι* to be explained? Although *στάθμη* is not elsewhere used for *σταθμός, weight*, yet the word *ἐλκόμενος* being joined with it, seems to justify us in concluding that the image is taken from the scales. *ἔλκειν* means *to weigh*.

ἔλκε δὲ μέσσα λαβών. *Hom. Il. viii. 72.*

σταθμὸν μὴ κρούειν ἑτερόζυγον, ἀλλ' ἴσον ἔλκειν.

Phocylid. γνῶμ. 13. 13.

Herodotus is very fond of the word; *e. g.*—ἐποιέετο δὲ καὶ λέοντος εἰκόνα χρυσοῦ ἀπέφθου ἔλκουσαν σταθμὸν τάλαντα δέκα. *i. 50.* So that, *being drawn by* (ὑπὸ understood) *the greater weight* may mean—*attracted by the sake of lucre*. The supposition that the game *ἐλκυστίνδα*, in which boys, taking hold of either end of a rope, tried who could pull hardest, is plainly inadmissible. But it is much easier to say what is *not*, than what *is*, the right explanation of the words. In Liddell and Scott's *Lexicon*, the words are translated, *to drag at too great a line*. By Pape, *to use a great measure*; (einen grossen maasstab anlegen.) By Böckh, *measuring (as it were a large estate for themselves,) by a long line*; yet, *before they accomplish their purpose, they inflict, &c.*

91. ἐνέπαξαν ἔλκος, *inflict a wound*. It is not often that Pindar is guilty of a *pun*; but I fear it is impossible to deny that he meant *ἔλκος* to be taken in connection with *ἐλκόμενοι*.

— ἐᾷ=σφετέρᾳ.

ὅ κεν ἅπαντες

τέρπωνται κατὰ θυμὸν ἔδν κακὸν ἀμφαγαπῶντες.

Hesiod. Op. et Di. 57.

93.

‘Ducimus autem

‘Hos quoque felices, qui ferre incommoda vitæ,

‘Nec jactare jugum, vitâ didicere magistrâ.’

Juven. xiii. 20.

‘Durum; sed levius fit patientiâ

‘Quicquid corrigere est nefas.’

Hor. Od. I. xxiv. 19.

94. ἀρήγει, *it is profitable*.

The student will remember σκληρόν σοι πρὸς κέντρα λακτίζειν, in the *Acts of the Apostles*; and

οὐκ οὖν ἔμοιγε χρώμενος διδασκάλῳ
πρὸς κέντρα κῶλον ἔκτενεις. *Æsch. Prom. Vinc.* 322.

96. δλισθηρὸς οἶμος, *a slippery road*, i. e. *a dangerous experiment*. The expression is in keeping with the image of an animal kicking against the goad.

Note on v. 50.

I have translated the word δελφίνα, *porpoise*. Pindar could not have been acquainted with the fish which we call a dolphin, and which is not found in the Mediterranean. There is a small fish called 'delfino,' that frequents the Maltese waters; but this could not be the δελφίν of the Greeks, for it does not at all answer to the description given by the Greek writers. The δελφίν of the text is the fish called by sailors the 'Flying Porpoise.' I requested The Hon. Capt. R. LAWLEY, when resident in the Ionian islands, to examine into this subject; and he has kindly furnished me with the following valuable information; not the less valuable, or true, because conveyed in very humorous and amusing style. He says—'There are two sorts of porpoises; the fat, rolling fish, 'the stout gentleman who frequents the English seas; and a smaller and more 'graceful fish, with a long snout, who cheers one's trip on board the quickest 'steamer in the navy, by his gambols and jumps. This last is the δελφίν of 'the ancients. He is called the 'Flying Porpoise' by the sailors, and 'Porco 'Pesce'—most slanderously—by the Neapolitans. He is the fastest and most 'sociable of fish, and never meets you at sea without escorting you part of the 'way with him. There is an infectious jollity about these fish, as if they were 'out on a lark, and bent on getting you to join them. No other fish will turn 'back, and walk with you, as it were, arm in arm; and while your huge steam- 'vessel is groaning in a vain attempt to pass him, you feel that you are pooh- 'poohed by a fat fish, who goes round you, and under your keel, before your 'bows, and even lifts his nose up at every man, from Noah to Symonds, with 'a snort of defiance. At night, when the sea is luminous, he flares up in a 'way that must be seen to be appreciated.'

ARGUMENT OF THE THIRD PYTHIAN ODE.

Pherenicus, the horse of Hiero, won the Pythian prize twice, B. C. 486, (*Pyth.* 25,) and B. C. 482, (*Pyth.* 26;) but this ode was not written until some time after, for Pindar speaks of the victory as having been gained *πότε*: nor was Hiero made king of Syracuse before B. C. 478: nor could he have been called *Ætnæus* before the year 476. Probably this ode was not written much before 470 B. C.

As Hiero was afflicted with a painful disease, the poet begins by expressing a wish that he could raise Chiron, the famous surgeon, from the dead, *v.* 7. He then enlarges upon the fable of *Æsculapius*, and his mother *Coronis*, after which he reverts to Chiron, and wishes he could prevail upon him, by the present of an ode, to heal Hiero; for that would be his highest glory, *v.* 65. He then panegyricizes the king for his mildness to all ranks of his subjects, and says he will himself pray for his recovery to *Rhea* and *Pan*, *v.* 79. He consoles him with the reflection that no human happiness is unalloyed and unmixed with calamity: he illustrates this sentiment by the stories of *Peleus* and *Cadmus*, who, though honoured by the gods in an especial manner, yet had severe trials, *v.* 99. Though *Achilles* was descended from *Jove*, and the only son of a goddess, yet he was killed, *v.* 103. He concludes by warning us that true wisdom consists in being always prepared for any fortune that may befall us; that even the greatest happiness is imperfect, unless the possessor be commemorated by song: that *Nestor* and *Sarpedon* are preserved in the memory of man by Poetry; (no satisfactory reason has been given for his selecting these two particular persons:) and that it is only to a few that this poetical renown is granted.

NOTES ON THE THIRD PYTHIAN ODE.

2. κοινόν. *Such a wish as men often utter, namely, that the dead could be restored to life.* Juvenal's line—

‘Prima fere vota et cunctis notissima templis,’ *Sat. x. 23*, gives the sense of κοινόν, though with a different application.

3. Chiron was said to be the inventor of the medical art among the Greeks. Homer, *Il. iv. 218*, mentions him—

ἐπ’ ἄρ’ ἦπια φάρμακα εἰδὼς (*sc. ‘Machaon’*)
πάσσε, τά οἱ ποτε πατρὶ φίλα φρονέων πόρε Χείρων.

And *Il. xi. 830*,—

ἐπὶ δ’ ἦπια φάρμακα πάσσε
ἐσθλά, τά σε προτὶ φασιν Ἀχιλλῆος δεδιδάχθαι,
ὃν Χείρων ἐδίδαξε δικαιοτάτος Κενταύρων.

4. Θῆρα, i. e. *the Centaur*; Lat. ‘ferum.’ *Hom. Il. i. 267*,—

κάρτιστοι μὲν ἔσαν, καὶ καρτίστοις ἐμάχοντο
Φηρσὶν ὀρεσκόοισι, καὶ ἐκπάγλως ἀπόλεσσαν.

— ἀγρότερον. Because he lived in the mountains, not in the city.

5. νοῦν ἀνδρῶν φίλον. A similar construction occurs, *Nem. v. 8*,—
φίλαν ξένων ἄρουραν.

6. *The gentle contriver of remedies that put a stop to pain (anodynes,) and restore the strength of the limbs.* All the MSS. have ἀνωδυνίας and γυιαρκέας, which Hermann adopts, altering the corresponding verse in Στρ. γ’. verse 52,—

γυίοις πέρι ἄπτων ἄκη
πάντοθε φάρμακα.

And in *Ἀντ. ε’. 105*,—

ὄλβος ἀνδρῶν ἐς μακρὸν οὐκ ἔρχεται ἄσπετος.

8. Φλεγῶα θυγάτηρ, i. e. ‘Coronis.’ Böckh thinks that the story of Coronis is introduced and treated at length by Pindar, because

she was an instance of a person despising her natural friends, and preferring foreigners; and that Hiero was at this time contemplating the transfer of the seat of government from Syracuse to Ætna.

9. *τελέσσαι*, *produced*; literally, *brought to perfection*. So *Eurip. Bacch.* 100,—

ἔτεκεν δ' ἀνίκα Μοῖραι τέλεσαν ταυρόκερων Θεόν.

— *ματροπόλῳ*, *caring about—defending—women in child-birth*.

10. By the bow of Diana is probably meant *pestilence*.

11. *ἐν θαλάμῳ*, *at home*, as if in a natural way, though she really was killed. *τέχναϊς Ἀπόλλωνος*, *by the special wrath of Apollo*.

12. *Despising the god in her folly, she consented to another marriage*.

ἐμὴν γὰρ αὐτὴν ἦς λέχος γ' ἐπήνεσα
κρίνω δάμαρτα. *Eurip. Orest.* 1092.

Πυλάδῃ δ' ἀδελφῆς λέκτρον, ᾧ ποτ' ἤνεσας,
δός. *Ib.* 1658.

14. *ἀκειρεκόμα*. The more usual form of this word is *Ἀκερσεκόμης*, 'Apollo.'

'Solis æterna est Phœbo Bacchoque juvenas,
'Nam decet intonsus crinis utrumque Deum.'

Tibull. I. IV. 37.

15. *Though she contained within herself the seed of a god, pure, i. e. from mortal admixture*.

16. *Nor could she bear to go to bridal feasts; i. e. she could not enjoy the common amusements of women*. Böckh strangely translates these words;—*Nor did she wait until the marriage-table came*. Pindar seems to use *ἐλθεῖν* much as Homer uses *ἀντιάαν*. *Il.* XXIV. 62,—

πάντες δ' ἀντιάασθε, θεοί, γάμον.

19. *ὑποκουρίζεσθαι*. Hesychius explains the word *κουρίζομαι* by *ὑμεναῖομαι*; it means *to play or speak like a child*; thence, *to use endearing expressions, to fondle*.

νηττάριον ἂν καὶ φάττιον ὑπεκόριζετο. *Aristoph. Plutus.* 1011;
he would endearingly call me little duck and dove.

20. *She was in love with the absent, a thing that happens to many.* It is upon the expression contained in this and the three following verses, that Böckh founds his conjecture that the story of Coronis is intended to apply to Hiero.

22. *Whoever despising what he has within reach, casts a longing eye for that which is far off.*

23. *θηρεύων, seeking for.*

κερδέων δὲ χρὴ μέτρον θηρεύμεν. *Nem.* XI. 47.

θηρᾶν is similarly used in *Soph. Antig.* 92,—

ἀρχὴν δὲ θηρᾶν οὐ πρόπει τὰμήχανα.

So *Ædip. Tyr.* 541,—

ἄνευ τε πλήθους καὶ φίλων τυραννίδα
θηρᾶν.

25. *λῆμα Κορωνίδος, the bold Coronis.* Blomfield observes, that the word *λῆμα* generally means a violent disposition, and in the Tragedians is especially applied to warlike valour. *Æsch. Sept. c. Theb.* 444.

26. *Ischys was the stranger, who came from Arcadia.*

27. *σκοπόν, the watchful Apollo.*

— *μηλοδόκῳ, that receives victims.*

πάριτ' εἰς θυμέλας, ἐπὶ δ' ἀσφάκτοις

μήλοισι δόμων μὴ πάριτ' εἰς μυχόν. *Eurip. Ion,* 228.

— *τόσσαις, happening to be,* is supposed to be the aor. part. from an obsolete word *τόσσω*, having the same sense as *τυγχάνω*. *Pyth.*

IV. 24,—

ἀνὶκ' ἄγκυραν ποτὶ χαλκόγενυν

ναὶ κρημνάντων ἐπέτοσσε.

— *ᾄεν, perceived it.* τοὶ δὲ πληγῆς ᾄοντες. *Hom. Il.* XI. 532 ; which the Scholiast on the passage explains by *ἐπαισθόμενοι τῆς πληγῆς*.

28. *Apollo learnt (what a dishonourable thing had happened to him,) having persuaded his will by using the counsel of [παρὰ] his omniscient [πάντα ᾔσαντι,] understanding, that was his most unerring companion.* γνώμαν πιθών is certainly a better reading than γνώμα ; for *πιθών* with a dative cannot signify *obeying*, as it is interpreted

by Dissen and Böckh, who have been misled by the usage of *πιθήσας* in Homer. Apollo is said to use the counsel of his own understanding, in refutation of the popular fable, that a raven had communicated a knowledge of the fact to him.

τῷ μὲν ἄρ' ἄγγελος ἦλθε κόραξ ἱερῆς ἀπὸ δαιτὸς
Πυθῶ ἐς ἡγαθέην, καὶ ἔφρασεν ἔργ' αἰδηλα
Φοῖβφ ἀκερσεκόμη ὅτι Ἰσχυς γῆμε Κορωνὶν
Εἰλατίδης Φλεγύαο διογνήτοιο θύγατρα.

Hesiod. Frag. 29. Gaisf.

The same story is told, *Ovid. Met. II. 596, &c.*

28. *κοινᾶν* is a Doric form, for *κοινωνός*.

— *παρά* is used much in the same way by *Demosth. Phil. IV. 136*,—
ταῦτα τοίνυν ἕκαστον εἰδότα καὶ γινώσκοντα παρ' αὐτῷ δεῖ.

29. *He touches not falsehoods; i. e. he neither deceives, nor is deceived.*

'Certus enim promisit Apollo.' *Hor. Od. I. VII. 28.*

34. *δαίμων ἕτερος, unkind, contrary fortune. Callim. Frag. 91. Blomf. quoted by the Scholiast on this passage—*

οὐ πάντες ἄλλ' οὖς ἔσχευ ἄτερος δαίμων.

The expression is noticed and explained by Bentley, *Phalaris, ch. 9. Valcknær, Diatrib. in Eurip. p. 112*, wishes to read, *Rhes. 883*,—

Τροίαν ἀνάγει πάλιν εἰς πένθη

δαίμων ἕτερόν τι φυτεύων; for δαίμων ἄλλος.

He also quotes *Plutarc. de Isid. et Osir.*—*οἱ δὲ τὸν μὲν ἀμείνονα, θεόν, τὸν δὲ ἕτερον, δαίμονα καλοῦσιν; and proposes, on the authority of Iamblichus, to alter εὖ δὲ ἢ κακῶς τις γέγονεν ἐν τῇ πόλει, (Plato. Theæt. 173) to ἢ ἐτέρως; but Stallbaum, and the editors generally, reject the alteration. But neither this passage so amended, nor that in Plutarch, is to the purpose; for the peculiarity in Pindar's phrase is, that the *opposite* to *ἕτερος* is not expressed; and perhaps, in spite of Valcknær's opinion to the contrary, Bentley was right in calling it a *poetical phrase*. *Lat. non suus, or meus. Tibull. III. III. 27,—**

*'At si pro dulci reditu quæcunque voventur
'Audiat aversâ non meus aure Deus.'*

36. *ἐπαῦρον, reaped the fruits of her ill conduct. I must refer the student to Buttmann's observations in his Lexilogus, on the word*

ἐπαύρειν : he considers that the true idea of the word is *to take*, or *get* ; and in the middle voice, *to obtain for yourself* ; but whether in a good or bad sense, must depend on the context. He thinks the Latin word ‘*haurire*’ is connected with it : but the whole of his observations should be read. A passage in Hesiod, quoted by Buttmann, contains the word ἀπηύρα, and is an illustration of the sense of the present verse in Pindar—

πολλάκι καὶ ξύμπασα πόλις κακοῦ ἀνδρὸς ἀπηύρα
 ὅστις ἀλιτράινει καὶ ἀτάσθαλα μηχανάσται. *Oper. et Di.* 238.
 πολλάκι συνθνήσκουσι κακοῖς οἱ συμπαρεόντες.

Phocylid. γνῶμ. 126.

ἐξ ὀλίγου σπινθήρος ἀθέσφατος αἴθεται ὕλη. *ibid.* 144. *ed. Bergk.*

The Scholiast quotes a fragment of the *Ino* of Euripides, 2—

μίκρου γὰρ ἐκ λαμπτήρος Ἰδαῖον λέπας
 πρήσειεν ἄν τις.

37. ἐνθορόν, *having leapt on it, seized it, often destroys a whole forest.* The particle ‘*as*,’ to show the similitude between the conflagration arising from a single spark and the disasters sent upon men as the punishment for one sin, is omitted.

38. τείχει ξυλίνῳ, *the funeral pile, literally, the wooden wall*,—an obscure expression ; and Boissonade’s proposed reading, τεύχει, is certainly entitled to consideration.

41. οὐκέτι τλάσσομαι ψυχᾷ ὀλέσσαι, *I can no longer bear the thought of having killed.* πάθα, *dishonour.*

43. βάματι πρώτῳ, *at one stride.* Pindar outdoes Homer, *Il.* XIII. 20, who allows Neptune four strides to carry him across the Ægean—

τρὶς μὲν ὀρέξατ’ ἰών, τὸ δὲ τέτρατον ἵκετο τέκμωρ,
 Αἰγᾶς.

44. διέφᾶνε, *divided, as it blazed* ; i. e. *made way for the god.*

47. ὦν, *then.* ὦν, the Ionic form of οὖν, is probably a contraction from ἐόν, ‘*quæ quum ita sint*’ : it is used by Homer and Pindar only as a suffix to pronouns and conjunctions. The word is excellently treated of in Jelf’s Grammar, §. 737. p. 351.

48. αὐτοφύτων ἐλκείων ξυνάονες, *partakers of*—i. e. *afflicted by*—

natural diseases. Dissen properly quotes *Soph. Philoct.* 693,—

οὐκ ἔχων βάσιν,

οὐδέ τιν' ἐγχώρων, κακογείτονα

παρ' ᾧ στόνον ἀντίτυπον βαρυβρῶτ' ἀποκλαύσειεν αἱματηρόν.

In which passage κακογείτονα should undoubtedly be construed with στόνον, though strangely misunderstood by Buttmann and Dindorf, who put a stop after κακογείτονα, and construe it with τιν' ἐγχώρων.

50. *Whose bodies were wasted either by burning fever, or shivering ague; liberating them severally from their diseases, he extricated them.* θερυνῶ πυρί, *suffering such heat as the dog-star brings.*

51. Incantation has been an ordinary remedy applied to the cure of disease in all ignorant ages. Horace alludes to it—

'Sunt verba et voces quibus hunc lenire dolorem

'Possis, et magnam morbi deponere partem.'

Epist. I. i. 34.

ὠτειλὴν δ' Ὀδυσῆος ἀμύμονος, ἀντιθέοιο,

δῆσαν ἐπισταμένως, ἐπαιδιῇ δ' αἶμα κελαινὸν

ἔσχεθον.

Hom. Od. XIX. 456.

'Sed non Dardaniæ medicari cuspidis ictum

'Evaluit; neque eum juvere in vulnera cantus

'Somniferi, et Marsis quæsitæ montibus herbæ.'

Virg. Æn. VII. 756.

52. προσανέα φάρμακα, i. e. ἡπια, *soothing drafts.*

— περάπτων, id. qu. περιάπτων. The final ι was not necessary in the oldest form of many prepositions, or, as Böckh thinks, it was elided; as *Ol.* VI. 38,—ταύτας περ' ἀτλάτου πάθας. *Nem.* XI. 40,—πάσαις ἐτέων περόδοις. *Pyth.* IV. 265,—διδοῖ ψᾶφον περ' αὐτᾶς.

53. ἔστασεν ὀρθούς, *restored them, literally, set them upright again.* κατάκεισθαι signifies *to lie sick*, and is used in this sense in the New Testament. Herodotus too, VII. 229, has it—καὶ κατεκέατο ἐν Ἀλπηνοῖσι ὀφθαλμιῶντες ἐς τὸ ἔσχατον. Horace is fond of 'cubo,' with the same meaning; *e. g.*—

'Cubat hic in colle Quirini.' *Epist.* II. II. 68.

'Trans Tiberim longe cubat is.' *Sat.* I. IX. 18.

Whereas ἰρθοῦσθαι signifies *to recover.* *Soph. Philoct.* 820,—

τὸ γὰρ κακὸν τόδ' οὐκ ἔτ' ὀρθοῦσθαι μ' ἔα.

And *Eurip. Rhes.* 799,—

ὀδύνη με τείρει, κούκέτ' ὀρθοῦμαι τάλας.

54. *But even science and art are bound to—as it were dragged captive by—lucre.* δέδεται γὰρ ἀναιδεῖ ἐλπιδι γυῖα. *Nem.* xi. 45. Böckh thinks the present passage a libel on Æsculapius, suggested to Pindar by the rapacity of the physicians of his own day.

55. Plato rebukes Pindar for the statement contained in this passage, *de Repub. lib.* iii. 408. b.—οἱ τραγωδοποιοί τε καὶ Πινδάρους Ἀπολλῶν οσμέν φασιν Ἀσκληπιὸν εἶναι, ὑπὸ δὲ χρυσοῦ πεισθῆναι πλούσιον ἄνδρα θανάσιμον ἤδη ὄντα λίσασθαι, ὅθεν δὴ καὶ κεραυνωθῆναι αὐτόν. ἡμεῖς δὲ κατὰ τὰ προειρημένα οὐ πεισόμεθα αὐτοῖς.

— ἔτραπεν κομίσαι, prevailed on him to recover.

τὸ δ' αὖτις τεὰν ψυχὰν κομίζαι οὔ μοι δύνατον. *Nem.* viii. 44.

57. ἀλωκότα, dead—seized by death.

ἢ κ' αὐτὸς ἐνὶ πρώτοισιν ἀλοίη. *Hom. Il.* xvii. 506 ; and xiv. 81,—βέλτερον ὅς φεύγων προφύγῃ κακὸν, ἢ ἐλφῇ.

It is not known what dead man Æsculapius restored to life ; some say it was Hippolytus ; others, Tyndarus, &c.

— δι' ἀμφοῖν, through both Æsculapius and the person whom he had raised.

' Tum pater omnipotens, aliquem indignatus ab umbris

' Mortalem infernis ad lumina surgere vitæ,

' Ipse repertorem medicinæ talis et artis

' Fulmine Phœbigenam Stygias detrussit in undas.'

Virg. Æn. vii. 770.

58. σκίμπτω is the form used by Pindar for σκῆπτω.

59. *It is wise to ask of the gods such things as befit us, with a humble—literally, a human—mind.* He implies that Æsculapius was justly punished for attempting more than man ought to wish to do.

ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρέων. *Eurip. Alcest.* 799.

φρασίν is a very remarkable form for φρεσίν, as *Ol.* vii. 24,—ἀνθρώπων φρασὶν ἀμπλακίαι. Hermann says, ' φρασὶ quoque vereor ne ubique 'Pindarus dixerit.' *Opusc. ed.* 1827. vol. i. p. 256. Böckh also quotes Eustathius on *Hom. Il.* i.—τὸ φρουσὶ Δωρικῶς παρὰ Πινδάρῳ. Hermann instances the Pindaric form σκιαρός, which occurs twice in *Ol.* iii.—ἀπὸ σκιαρᾶν παγᾶν, v. 14 ; and σκιαρόν τε φύτευμα, v. 18. But this is a much less remarkable variety of form than φρασί.

60. Pindar uses ἐσσί for the 2 sing. εἰμέν for the 1st pl. and ἐντί for the 3 pl. of εἶμι. *knowing of what condition we are in this life; i. e. what is fitting for us.*

62. σπεῦδε, *ask for*. ξυνὸν γὰρ τοῦτο πᾶσι ἀγαθὸν σπεύδεται. *Herod. VII. 53; is sought.*

— *But attempt what can be effected.* ἀντλεῖν properly means *to exhaust, to pump out*; in the present passage of Pindar, *to try*.

καὶ νῦν ἐκείνων μείζον' ἐξαντλῶ πόνον. *Eurip. Cycl. 10.*

— μηχανήν, *work*; properly, *the instrument by which a work is done.*

63. σώφρων, *who modestly confined his ideas of the power of his art within just limits.*

64. φίλτρον, *a charm that would gain his good will.*

66. We have already seen that Hiero's disease was not fever; nor is there any necessity for construing θερμᾶν, *hot*. Since Pindar was at a great distance from Syracuse, it is not reasonable to suppose that he could mean *fever*; but it seems at any rate evident, that Hiero was labouring under *chronic* disorder. θερμός means *violent*, as *Aristoph. Plut. 415*,—ὦ θερμὸν ἔργον κἀνόσιον καὶ παράνομον. It is often applied in this sense to men; *e. g.*—

ναῦταισι θερμοῖς καὶ πανουργία τινί. *Æsch. Sept. c. Theb. 603.*

67. *Some one that was the son either of Apollo, or of Apollo's father.* καλεῖσθαι is often used in the New Testament, in the sense of *to be*; *e. g. Matth. v. 9*,—υἱοὶ θεοῦ κληθήσονται. And ὄνομα is used for a *person*, *Acts i. 15*,—ἦν τε ὄχλος ὀνομάτων ἐπὶ τὸ αὐτὸ ὥς ἑκατὸν εἵκοσιν. So *Eur. Rhés. 298*,—τίς ὁ στρατηγός, καὶ τίνας κεκλημένος: *whose son is he?* and *Soph. Electr. 365*,—

νῦν δ' ἐξὸν πατρὸς

πάντων ἀρίστου παῖδα κεκλησθαι.

70. *Reigns as king in Syracuse*: subaud. ἐν.

71. By ἀστοῖς, he means the lower orders; by ἀγαθοῖς, the aristocracy.

72. *To him I should have brought* (ἦγον ἄν, understood in ἄγων in the next verse) *two blessings, if I had arrived* (literally, *had disembarked from the ship*) *bringing with me glorious health, and an epinician ode, adorned* (literally, *a brightness*) *with wreaths gained at Pythian contests.* Pherenicus is the horse of Hiero, commemorated in the first Olympic ode.

75. φαρὶ is parenthetical. φάος, i. e. *himself*.

78. *By the mother whom the girls sang at a shrine in front of Pindar's house,* is meant Rhea. The Scholiast says that Pindar means his own daughters, Protomache and Eumetis, by the word κοῦραι: his other interpretation, ἡ αἱ νύμφαι, is quite inadmissible. The Nymphs of the country could not be in the city.

— θαμὰ may be interpreted either *often*, or *together with*, this being Pindar's form of the word ἄμα, 'una;' and it seems better to take the word in this latter sense in the present passage. ἐννύχιαι, because the mysteries of Rhea were performed by night.

80. *But since, o Hiero, you know how to gather the real meaning of stories, you know the meaning of this old saying, having learnt it from those who lived of old.* κορυφὰν ὀρθὰν λόγων, by enallage for κορυφὰν ὀρθῶν λόγων, *the highest point of right words; hence, the real drift and principal points of anything.* As in the story of Cadmus and Peleus, it is useless to know the facts, without deriving from them some instructive precept.

82. κόσμῳ φέρειν, i. e. κοσμίως, *to bear them becomingly; i. e. without being overthrown by them.*

83. *But the good can, by making the most of prosperity; literally, turning their best clothes outside: a proverbial expression, equivalent to our putting the best face upon a bad matter—making light of calamities, and the most of advantages.*

οὐδεὶς γὰρ πάντ' ἐστὶ πανόλβιος· ἀλλ' ὁ μὲν ἐσθλὸς
τολμᾷ ἔχειν τὸ κακὸν οὐκ ἐπίδηλον ὁμῶς.

δειλὸς δ' οὔτε κακοῖσιν ἐπίσταται, οὔτ' ἀγαθοῖσι

θυμὸν ὁμῶς μίσγειν.

Theog. 1159, Gaisf.

85. *For over-ruling Fate beholds you with a kind eye beyond all other men.* Olymp. vii. 11,—ἄλλοτε δ' ἄλλον ἐποπτεύει Χάρις.

86. εἴ τιν' ἀνθρώπων. *Olymp. I. 54.*—

εἰ δὲ δὴ τιν' ἄνδρα θνατὸν Ὀλύμπου σκοποὶ
ἐτίμασαν.

— ὁ μέγας πότμος seems equivalent to the expression in *Nem. IV. 41*,—

ἐμοὶ δ' ὅποιαν ἀρετὰν
ἔδωκε πότμος ἄναξ.

— αἰὼν ἀσφαλής, *a life untouched by calamity.*

89. οἳ is awkwardly placed—who are said, however, to have enjoyed the highest mortal bliss.

90. ἐν ὄρει, *i. e.* Mount Pelion, on which, as we learn from the Epithalamium of Catullus, the marriage of Peleus and Thetis was celebrated.

ὅτ' ἀνὰ Πήλιον αἱ καλλιπλόκαμοι

Πιερίδες ἐν δαιτὶ θεῶν

χρυσεοσάνδαλον ἔχουσιν

ἐν γῇ κρούουσαι

Πηλέως εἰς γάμον ἦλθον

μελῶδοις, θέτιν ἄχρημασι τὸν τ' Αἰακίδα

Κενταύρων ἀν' ὄρεσι κλέουσιν

Πηλιάδα καθ' ὕλιν.

Eur. Iph. in Aul. 1040.

91. ὁπόθ' ἔγαμεν, *when the one married*; subaud. ὁ μὲν.

Ἀρμονίας δέ ποτ' εἰς ὑμεναίους

ἦλθον οὐρανίδαί.

Eurip. Phœniss. 822.

92. εὐβούλου, *prophetic.*

εἶπεν εὐβουλος ἐν μέσοισι θεῖς. *Isthm. VII. 31.*

Nereus has prophetic power attributed to him by Horace—

'Pastor quum traheret per freta navibus

'Idæis Helenam perfidus hospitam,

'Ingrato celeres obruit otio

'Ventos, ut caneret fera

'Nereus fata.'

Od. I. xv. 1.

τὰ θεῖα γὰρ

τά τ' ὄντα καὶ μέλλοντα πάντ' ἠπίστατο

προγόνου λαβοῦσα Νηρέως τιμὰς πάρα. *Eurip. Helen. 13.*

94. ἴδον, *i. e.* Cadmus and Peleus saw.

‘ Illaque haudque alia viderunt luce marinas
‘ Mortales oculi nudato corpore Nymphas.’

Catull. LXIV. 16.

95. χάριν, ‘*per.*’ So *Olymp.* XIV. 19,—

οὐνεκ’ Ὀλυμπιόνικος ἁ Μινυεΐα
σεῦ ἔκατι.

96. Cadmus had been banished from Phœnicia, and Peleus from Ægina; and these were the calamities out of which they had been rescued by Jupiter.

-- ἔστασαν ὀρθὰν καρδίαν, *they raised their heart upright*; *i. e.* *were restored to happiness—their spirits were raised.*

ὀρθὸν δὲ κρατ’ ἔστησαν οὐς τ’ ἐς οὐρανὸν
ἵπποι.

Eurip. Hipp. 1203; where

the expression is used in its literal sense.

— *But afterwards his three daughters deprived him of some of his happiness, by acute sorrows*; though, as a set-off, Jupiter became enamoured of Thyone or Semele. Pindar, in thus dwelling on the alternations of prosperity and adversity, probably has reference to some domestic circumstances of Hiero, concerning which we have no information.

99. Θυώνην τὴν Σεμέλην λέγει· οὕτω δὲ ὀνομάζεται ἀπὸ περὶ τὸν Διόνυσον πάθους, ὅτι θύει καὶ ἐνθουσιᾷ κατὰ τοὺς χορούς. οὕτω καὶ Θυάδες αἱ Βάκχαι, καὶ θύσθλα οἱ θύρσοι. *Schol. ad hunc loc.*

101. τόξοις, *i. e.* of Apollo; so Hector, when dying, says to Achilles,—

φράζεο νῦν, μή τοί τι θεῶν μήνιμα γένωμαι
ἥματι τῷ, ὅτε κέν σε Πάρις καὶ Φοῖβος Ἀπόλλων
ἔσθλὸν ἔοντ’ ὀλέσωσιν ἐνὶ Σκαιῇσι πύλῃσιν. *Il.* XXII. 358.

So Horace,—

‘ Dive, quem proles Niobæa magnæ
‘ Vindicem linguæ, Tityosque raptor
‘ Sensit, et Trojæ prope victor altæ
‘ Phthius Achilles,

‘ Cæteris major, tibi miles impar,
 ‘ Filius quamquam Thetidos marinæ
 ‘ Dardanas turres quateret tremenda
 ‘ Cuspide pugnax.’ *Od.* IV. VI. 1.

And Virgil, *Æn.* VI. 56,—

‘ Phœbe, graves Trojæ semper miserate labores,
 ‘ Dardana qui Paridis direxti tela manusque
 ‘ Corpus in Æacidæ.’

102. ὥρσεν—γόν. A common Homeric phrase: e. g. *Od.* IV. 113,—τῷ δ’ ἄρα πατὴρ ὅφ’ ἤμερον ὥρσε γόοιο.

— πύρι καύμενος, *by his death.*

103. ἀλαθείας ὁδόν, *true wisdom.*

παρέλκει πραγμάτων ὀρθὰν ὁδόν. *Olymp.* VII. 46.

The piety of the present sentiment in Pindar will, I hope, excuse me from the charge of irreverence, if I remind the student of the juxta-position of the same words—“ I am the way, and the truth, “ and the life ;” and remark also, that Divine truth itself is commonly called ἡ ὁδός, “ the way,” i. e. “ the true way,” in the *Acts of the Apostles*. *Eurip. Frag. Belleroph.* 9,—τῆς δ’ ἀληθείας ὁδός; where however the word ἀληθεία means *sincerity, candour.*

104. πρὸς μακάρων τυγχάνοντ’ εὖ πασχόμεν, *for him that receives blessings from the gods, to be thankful for them, and enjoy them.* τυγχάνειν is used absolutely, to signify *gaining blessings, or advantage.* *Olymp.* II. 51,—

τὸ δὲ τυχεῖν
 πειρώμενον ἀγωνίας παραλύει δυσφρονῶν.

— εὖ παθεῖν. *Nem.* I. 32,—

ἀλλ’ ἐόντων εὖ τε παθεῖν καὶ ἀκοῦσαι φίλοις ἐξαρκέων.

And *Theogn.* 1009,—τῶν αὐτοῦ κτεάνων εὖ πασχόμεν. Homer says the gods give us goods to enjoy ;—

οὔτοι ἀπόβλητ’ ἐστὶ Θεῶν ἐρικυδέα δῶρα,
 ὅσσα κεν αὐτοὶ δῶσιν, ἐκὼν δ’ οὐκ ἄν τις ἔλοιτο. *Il.* III. 65.

— πνοαί. *Olymp.* VII. 94,—

ἐν δὲ μιᾷ μοίρᾳ χρόνον
 ἄλλοτ’ ἄλλοίαι διαθύσσοισιν αὔραι.

105. ὁ μέγας ὄλβος οὐ μόνιμος ἐν βροτοῖς. *Eurip. Orest.* 340. So, τὸ μὲν εὖ πράσσειν ἀκόρεστον ἔφν πᾶσι βροτοῖσιν. *Æsch. Agamem.* 1331; *is insatiable*; i. e. *is constantly liable to change*.

106. For ὅς πολὺς, which cannot be construed, and was probably only an explanation of ἐς μακρὸν, Dissen conjectures παμπολὺς; Hermann, ἄσπετος or ἄπλετος. Kayser, thinking that an epithet signifying abundance is inadmissible, because the word ἐπιβρίσας immediately follows, proposes the word θεύμορος, quoting *Olymp.* III. 9,—

τὰς ἄπο

θεύμοροι νίσσονται ἐπ' ἀνθρώπους αἰοδαί·

And *Isthm.* VII. 38,—

τὸ μὲν ἐμὸν Πηλεΐ θεόμορον ὀπάσαι
γάμον Αἰακίδα τὸ γέρας.

— ἐπιβρίθειν is always used in a good sense in Pindar, and is particularly applied to abundance and riches.

μήκων δ' ὡς ἐτέρωσε κάρη βάλεν, ἦτ' ἐνὶ κήπῳ

καρπῷ βριθομένη νοτιήσιν τε εἰαρινήσιν. *Hom. Il.* VIII. 306.

So Virgil uses 'gravis,' *Ecl.* I. 36,—

'Non unquam gravis ære domum mihi dextra redibat.'

108. The MS. which Kayser collated with so much care, and of which he says that Böckh took very imperfect notice, uniformly has φρεσίν instead of the very remarkable form φρασίν, which Böckh erroneously represents it as having.

— *I will heartily honour whatever fortune may be present to me, enjoying it as well as I can.* ἀμφέποντα δαίμονα θεραπεύειν is much the same in value as the common expression τὸ παρὸν εὖ τίθεσθαι.

'Quod adest memento

'Componere æquus.'

Hor. Od. III. XXI. 33.

109. κατ' ἐμὴν μηχανάν is a variety of the common expression πάσῃ μηχανῇ; and ἀσκήσω is used in the sense of *to honour*.

ἔνθα Σώτεια Διὸς ξενίου

πάρεδρος ἀσκέται Θέμις. *Olymp.* VIII. 21.

The general sentiment contained in verses 107 to 109, is expressed by Horace;—

‘Ego, utrum

‘Nave ferar magna an parva, ferar unus et idem.’

Epist. II. II. 200.

110. ἀβρόν, *magnificent*; literally, *delicate*.

— πρόσω, *now and in future times*.

112. ἀνθρώπων φάτις, accus. plural for φάτιας, in apposition to Nestor and Sarpedon, *who are the subject of fabulous traditions*; as

‘Fabula fias.’ *Hor. Epist.* I. XIII. 9.

And, ‘Fabula quanta fui.’ *Epod.* XI. 8.

καί πού τι καὶ βροτῶν φρένας——
ἐξαπατῶντι μῦθοι. *Ol.* I. 28.

113. τέκτονες σοφοὶ, *poets*.

τέκτονες εὐπαλάμων ὕμνων. *Aristoph. Equites*, 530.

τεκτόνοιον θ’ ὕμνου συνεργάταιν
δυοῖν ἔριν Μοῦσαι φιλοῦσι κραίνειν.

Eurip. Andromach. 476.

115. *But it is only a few that can gain this.*

ARGUMENT OF THE FOURTH PYTHIAN ODE.

Arcesilaus IV. king of Cyrene, gained the prize in the chariot-race at the 31st Pythiad, answering to the third year of the 78th Olympiad; B. C. 466. The present ode was composed in celebration of that event.

Cyrene was founded by Battus, of Thera, *Ol.* 37. B. C. 632. He was supposed to be descended from the Minyæ. Herodotus says—*Βάττος ὁ Πολυμνήστου, ἑὼν γενὸς Εὐφημίδης τῶν Μινυέων.* iv. 150. He was succeeded by Arcesilaus I.; he, by Battus II. surnamed the Fortunate: his daughter Ladice married Amasis, king of Egypt. Arcesilaus II. was the fourth king, called the Cruel (*χαλεπός*), and was killed by his brother Learchus. Battus III. surnamed the Lamè, reigned next, and was succeeded by his son Arcesilaus III. He was driven from his kingdom, and fled to Samos, where he collected an army, and, returning to Cyrene, recovered his throne; but used his power with great tyranny. He was killed by some exiles of Cyrene, at Barce. Battus IV. the Beautiful, was the seventh king; and was succeeded by Arcesilaus IV., the person to whom this and the following Pythian ode are dedicated. Herodotus, iv. 163, relates, that it had been decreed by an oracle, that the kingdom of Cyrene should last during eight reigns: *Ἐπὶ μὲν τέσσερας Βάττους καὶ Ἀρκεσίλειος τέσσερας, ὅκτω ἀνδρῶν γενεάς, διδοὶ ὑμῖν Λοξίης βασιλεύειν Κυρήνης. πλέον μέντοι τούτου οὐδὲ πειρᾶσθαι παραινέει.* This Arcesilaus fulfilled the prediction of the oracle, by exercising his power most tyrannically, (*v.* 263, *sqq.* of this ode). He is said, by the Scholiast, to have been murdered by his subjects: his death is fixed *Ol.* 87. 1. B. C. 472. but this date seems to have been dictated by a pious desire to make the oracle true even to a year, rather than to have been determined by positive historical testimony. Battus, son of Arcesilaus, had already taken refuge at Hesperides, to which city his father had sent a colony under Euphemus. He was murdered there. From this sketch of the circumstances of Cyrene, and the reigning family, we may understand the propriety and force of many of the expressions in this ode, which recommend and extol justice in government.

The more immediate subject of it is this :—One Demophilus, a kinsman of Arcesilaus, had been banished by him. We have seen that Arcesilaus was descended from the Minyæ : Pindar therefore takes the opportunity of relating the story of Jason, who was driven out of his country by his kinsman Pelias ; but nevertheless returned in glory. The Poet urges the folly of driving the nobles of the land into banishment. He alludes, particularly in *v.* 142—145, as indeed he does in several parts of the ode, to the horrors of family discord. Demophilus having taken refuge at Thebes, the native town of Pindar, to effect his restoration to Cyrene became a natural and laudable object with the poet. *Vid. Introd. p. 91.*

It may be useful to add here the following observations of Thirlwall, *Hist. Gr. ch. xii.*—“As in the period of early migrations which followed the return of the Heracleids, the monarchical form of government was almost everywhere prevalent in Greece itself, in which was probably very generally established in the colonies. But the causes just noticed, incident to their peculiar situation, tended in the first instance to restrict the power of the hereditary chiefs, and gradually to reduce it to a mere shadow, which itself finally disappeared. The history of Cyrene affords a remarkable illustration of the manner in which this change may have been effected in many other cases which are not recorded. The kingly government had been preserved in the isle of Thera, long after it had been almost universally abolished elsewhere among the Greeks. The same form was retained at Cyrene for some generations, without any diminution of the royal authority. But after the great addition to the numbers of the colony, made, as we have mentioned, in the reign of the founder’s grandson, the second Battus, the people seem to have become dissatisfied with the existing institutions. This disposition perhaps found no opportunity of manifesting itself with effect under his successor Arcesilaus II., who was involved in a domestic quarrel, which occasioned a revolt of his Libyan subjects, from whom he suffered a disastrous defeat ; and he was soon afterwards murdered by one of his brothers. His son and heir Battus III. was lame ; and this defect afforded an occa-

“ sion or pretext for a great political change, the need of which
 “ must have been generally felt before. The Delphic oracle was
 “ consulted on the means of remedying the disorder of the state ;
 “ and under its sanction a citizen of Mantinea, named Demonax,
 “ pointed out no doubt by his previous reputation, was invited to
 “ assume the office of mediator—in other words, to form a new
 “ constitution. He began by determining the respective rights of
 “ the old and new colonists, and distributed them into three tribes,
 “ of which the descendants of the original settlers formed the first,
 “ probably with some peculiar advantages. He then proceeded to
 “ deprive the king of all his substantial prerogatives, leaving him
 “ only the ensigns of royalty, a domain, and certain priestly offices.
 “ This part of the work of Demonax indeed was destroyed in the
 “ following reign by a counter-revolution, effected with the aid of
 “ foreign auxiliaries ; and the government then became in fact a
 “ Tyranny : but this accidental result does not affect the case, as an
 “ example of a general tendency, and of the mode of its operation.”

NOTES ON THE FOURTH PYTHIAN ODE.

1. ἀνδρὶ φίλῳ, i. e. Ἀρκεσίλῳ, in the next verse.

2. Λατοῖδαισιν. *Apollo* and *Diana*, according to Dissen. Benedict understands the Cyrenians, because they worshipped Aristæus, the son of Apollo. Böckh interprets it of the sons of Latona, but especially Apollo.

— αὔξῃς, *raise and send abundantly.*

— οὖρον ὕμνων. εὖθυν' ἐπὶ τοῦτον ἐπέων

ὦ Μοῖσ' ἄγ' οὖρον εὐκλεία, *Nem.* vi. 29.

4. οὐδ' εἰ θέλουσ' οἱ Ζηνὸς ἄετοί. *Soph. Antig.* 1040.

There was an eagle on either side of the Tripod at Delphi. The fable was, that Jupiter, not knowing where the central spot on the surface of the earth was, sent an eagle from either of its extremities to discover it. The two eagles pursuing their course in opposite directions, *i. e.* the one flying due west, and the other due east, met at Delphi: hence the king of gods and men concluded that Delphi was the central point.

‘Jupiter, ut perhibent, spatium cum discere vellet

‘Naturæ, regni nescius ipse sui :

* Armigeros utrinque duos æqualibus alis

‘Movit ab Eois occiduisque plagis :

* Parnassus geminos fertur junxisse volatus :

‘Contulit alternas Pythius axis aves.’

Claudian. Prol. in Theodor. Cons. 11.

Delphi is often called the ὀμφαλός (*v.* 74.) of Greece, as well as of the globe. Strabo (*lib.* ix. *p.* 608. *Oxon.*) says of it,—τῆς Ἑλλάδος ἐν μέσῳ πῶς ἐστὶ τῆς συμπάσης τῆς τε ἐντὸς Ἰσθμοῦ καὶ τῆς ἐκτὸς ἐνομίσθη δὲ καὶ τῆς οἰκουμένης, καὶ ἐκάλεσαν τῆς γῆς ὀμφαλόν, προσπλάσαντες καὶ μῦθον, ὃν φησι Πίνδαρος, ὅτι συμπέσοιεν ἐνταῦθα οἱ ἄετοί οἱ ἀφεθέντες ὑπὸ τοῦ Διὸς οἱ μὲν ἀπὸ τῆς δύσεως οἱ δὲ ἀπὸ τῆς ἀνατολῆς οἱ δὲ κόρακάς φασι· δείκνυται δὲ καὶ ὀμφαλός τις ἐν τῷ ναῷ τετακνωμένος, καὶ ἐπ’ αὐτῷ αἱ δύο εἰκόνες τοῦ μύθου. This idea of the eagles finding out the centre, did not of necessity appear absurd to the ancients, who believed the earth to be flat, not spherical. There was an ὀμφαλός at Delphi itself, *viz.* a white hemispherical stone in the recess of the temple: it was adorned with two golden eagles, supposed to be the representatives of Jove, whose prophet Apollo was.

Διὸς προφήτης ἐστὶ Λοξίας πατρός. *Æsch. Eumen.* 19.

So Virgil, *Æn.* iii. 251,—

‘Quæ Phœbo pater omnipotens, mihi Phœbus Apollo

‘Prædixit, vobis Furiarum ego maxima pando.’

The eagles were supposed to communicate inspiration from Jove.

5. The gods were represented as occasionally absent from some shrines, and present at others.

‘Summo carmine quæ Cnidon

‘Fulgentesque tenet Cycladas, et Paphon

‘Junctis visit olorbis.’ *Hor. Od.* III. xxviii. 13.

And Virgil, *Æn.* iv. 143,—

‘Qualis ubi hybernâ Lyciam Xanthique fluenta
Deserit, ac Delum maternam invisit Apollo.’

— *ἱρέα, the priestess.* χρῆσεν Βάττον οἰκιστῆρα ὥς κτίσσειεν, i. e. ὥς Βάττος κτίσσειεν. Dissen appositely quotes, in illustration of this construction, *Hom. Od.* i. 86,—

Νύμφη εὐπλοκάμφῃ ἔϊπῃ νημερτέα βουλὴν,
νόστον Ὀδυσσῆος ταλασίφρονος ὥς κε νέηται.

6. For the story of Battus, the oracle given him, and the foundation of Cyrene, *vid. Herod.* iv. 155, *et seq.* Thera is called *ἱερά*, from the number of gods worshipped, and religious ceremonies performed there.

8. ἀργάεντι μαστῷ, *a chalky hill.* Hesychius says of μαστός—τά ἐς ὑψὸς ἀνήκοντα τῆς χώρας καλοῦσι μαστούς. *Xen. Anab.* iv. 11. 6. ἀλλὰ μαστός ἦν ὑπὲρ αὐτῶν. *Pyth.* ix. 55. Cyrene is called ὄχθος ἀμφίπεδος. Cyrene stood upon table land, and was conspicuous from the sea.

9. ἀγκομίσαιτο, *should recall to mind*; much the same as v. 54,—Φοῖβος ἀμνάσει θέμισσιν.

10. ζαμενής, *full of divine spirit.*

ἀθανάτου, because Medea was supposed to be immortal.

14. γᾶς, *from this island.* Libya was called the daughter of Epaphus, son of Jove. The person and the territory named after her are here confused; a peculiarity of idiom not unusual with Pindar.

15. ἀστέων ρίζαν. Cyrene is called *the root*, i. e. *mother of cities*, because that city was the head of the Cyrenaic Pentapolis, containing Apollonia, Berenice, Arsinoe, Ptolemais—all colonies of Cyrene. There appears to be no authority for giving an active sense to φυτεύεσθαι. The passage must therefore be construed,—*That Libya, the root of cities, will be planted.*

— μελῃσιμβροτον, literally, *will be a care to man*, i. e. *will be populous, flourishing.*

17. ἐλαχυπτερύγων, *having short fins*; i. e. *being swift.*

— By ‘*changing porpoises for horses*,’ the poet means that the

Cyrenians became fond of horses, instead of ships.

πέπλους ἀμείψας ἀντὶ ναυφθόρου στολῆς. *Eur. Hel.* 1382.

18. Herodotus, iv. 170, says of the Asbystæ,—ἐπὶ θάλασσαν δὲ οὐ κατήκουσι Ἀσβύσται· τὸ γὰρ παρὰ θάλασσαν Κυρηναῖοι νέμονται. τεθριπποβάται δὲ οὐκ ἤκιστα, ἀλλὰ μάλιστα Λιβύων εἰσὶ, νόμους δὲ τοὺς πλεῦνας μιμέεσθαι ἐπιτηδεύουσι τῶν Κυρηναίων.

19. εἰς οἰωνὸς ἄριστος ἀμύνεσθαι περὶ πάτρης. *Hom. Il.* xii. 243.

‘*Malâ ducis avi domum.*’ *Hor. Od.* I. xv. 5.

ὄρνιν τε νομίζετε πάνθ’ ὅσαπερ περὶ μαντείας διακρίνει.

Aristoph. Aves, 719.

ὄρνις in the present passage means *the clod of earth*.

20. Amongst other marvellous adventures recorded of the Argonauts, they are said, on their return homeward, to have gone into the Red Sea, from which they carried their ship overland to the lake Tritonis, in the heart of Africa. The god Triton under the shape of Eurypylus offered them hospitality, and a clod of earth was given by him in pledge of friendship: this was considered as an omen that the land should hereafter be possessed by the descendants of Euphemus. This clod of earth fell into the water at the island of Thera, (*v.* 42,) whence Medea prophesies that the conqueror of Libya should come from that island. When Xerxes invaded Greece, he demanded earth and water from the several states, in token of subjection.

21. θεῶ, *from the god.* δέξατό οἱ σκῆπτρον. *Il.* ii. 186. Θέμιστι δὲ καλλιπαρήφ’ δέκτο δέπας. *Il.* xv. 87.

22. The ship Argo must be supposed to have passed through the lake Tritonis, and to have been in the act of heaving the anchor from the water, to suspend it on the prow, which was of course towards the land. Euphemus therefore came down from the prow, when he saw the god.

25. κρημνάντων, put absolutely,—*whilst they were suspending*.

— ἐπέτοσσε, *fell in with us—met with us.*

κλειτὰς ὄνων ἑκατόμβας ἐπιτόσσαις θεῶ

ῥέζοντας.

Pyth. x. 33.

Heyne thinks the word is of the same family with τῶ, τάω, τέω,

τείνω; and that it is the same in sense as ἐπικυρέω, *to fall in with*. Dammius thinks it a syncopated form for ἐπεπέτοσσε, from ἐπιπετώω.

25. The anchor is poetically called *the bridle*, as being that which *stops* the ship.

26. νώτων ὑπὲρ γαίας ἐρήμων. Pindar probably had the Homeric expression—ἐπ' εὐρέα νῶτα θαλάσσης, *Od.* III. 142,—in his mind.

27. ἐπ' ἄλλην δ' ἄλλος ἔθυνεν δόρυ, *i. e.* 'navem.' *Æsch. Pers.* 411. αὐτὸς λαβὼν εὐθυνον ἀμφήρες δόρυ. *Eurip. Cyclop.* 15. 'Vastum trabe currimus æquor.' *Virg.* III. 191.

— ἀνσπάσαντες, *dragging it*.

'*Trahuntque siccas machinæ carinas.*' *Hor. Od.* I. IV. 2.

28. τουτάκι, *i. e.* τότε, is the apodosis to ἀνίκα, *v.* 24.

30. ἄρχετο is a better reading than ἄρχεται, to correspond with κώλυεν and γίγνωσκε. φέρομεν is the imperfect unaugmented. εὐεργέται, *kind hosts*. ἐπαγγέλλοντι δείπνα, *welcome guests to a feast*, literally, *announce a feast to them*.

32. *But they could not avail themselves of this hospitality, for the reason of their pleasant return hindered their stay; i. e. they were hindered from staying by the reason they gave, viz. their desire of returning home.* πρόφασις is here used in a good sense; nor does it of necessity imply *fraud* or *pretence*.

33. φάτο, *i. e.* the god said he was Eurypylus; who was at that time king of the country.

34. ἀρούρας προτυχὸν ξένιον μάστευε δοῦναι, *the first clod of earth that presented itself, he was anxious to give in token of hospitality.*

36. *Vid. Ol.* VI. 62, note.

38. ἐσπέρας. The accident is with probability said to have happened in the evening, because that was the most likely time for the crew to have been careless.

40. ὠτρυνον θεραπόντεσσι, *I ordered*. Verbs signifying *to order*, or *exhort*, as κελεύω, κ. τ. λ. naturally govern a dative: but it would be difficult to point out another instance of ὠτρύνω having this case after it.

40. λυσιπόνοις, *who lighten their master's labours*; used in a somewhat different sense in the *Fragments*—λυσιπόνον τελευτάν, 96; *that puts an end to all toil*.

42. καί νυν. *Therefore being carried thither by sea, it lies in the island of Thera, before its destined time*. The earth is said to be ἄφθιτον, *immortal*, because the future event, of which it was the symbol, was certain to take place.

43. πρὶν ὥρας, *before the time*. The word πρὶν here has the meaning and government of a preposition.

— εἰ γὰρ, *whereas it ought to have been otherwise, for, &c.*

45. Ἰππάρχου Ποσειδάωνος. Neptune was a god much worshipped in Libya; whence Herodotus (II. 50.) erroneously concluded that his worship was imported into Greece from that country. The same author is more entitled to credit, when he says καὶ τέσσερας ἵππους συζευγνύναι παρὰ Λιβύων οἱ Ἕλληνες μεμαθήκασι. IV. 189. 'The chariots of Pharaoh' will bear strong testimony to the truth of this supposition.

'Tuque o! cui prima frementem

'Fudit equum magno tellus percussa tridente,

'Neptune.'

Virg. Georg. I. 12.

47. If the clod of earth had been carried by Euphemus to Tænarus, his native realm, his descendants of the fourth generation would have founded Cyrene: whereas he will now go to Lemnos; thence he will proceed to Laconia; and from this country he will be expelled, along with the other Achæans and Danai, by the Dorians, in their great invasion of the Peloponnesus. His descendants will then go to the island Thera, and, from this place, will set out to found Cyrene.

49. ἐξανίστανται, *shall be driven out*. In the spirit of prophecy, an event is spoken of as actually happening, which is really to happen hereafter.

50. γυναικῶν, i. e. *Lemnian women*.

51. οἷ, i. e. *their descendants*, implied in the word γένος. σὺν τιμῇ θεῶν, *by the favour of the gods*. Vid. v. 260.

52. Some take the epithet *κελαινεφής* to mean *dark*: others consider the termination *νεφής* to be an important part of it, and interpret it *fertile, because heaven showers down upon it abundance of rain*. ‘*The lord of the rich plains of Cyrene,*’ is *Battus*.

54. *θέμισσιν, oracles.*

ἀλλὰ πρῶτα θεῶν εἰρώμεθα βουλὰς
εἰ μὲν κ’ αἰνήσωσι Διὸς μέγαλοιο θέμιστες.

Hom. Od. xvi. 402.

Δελφοὶ θεμίστων μάντιες Ἀπολλωνίδαί. *Pind. Fragm. 101.*

55. τὸν δὲ κατ’ οὐδοῦ βάντα προσήυδα Πηνελόπεια. *Hom. Od. iv. 680*; properly, *descending from the threshold into the temple*.

56. It seems better to separate *Νεῖλοιο* from *Κρονίδα*. For though it be granted that the Greek settlers in Egypt may have called the Nile *Ζεὺς Νεῖλος*, yet it will by no means follow that they could have called the river *Νεῖλος Κρονίδης*. The construction is,—*to carry many settlers to the temple of Jupiter Ammon, which is near the Nile*. *τέμενος Κρονίδα* may be regarded as one idea; and thus the two genitives will occasion no difficulty or confusion.

57. *Thus spake the verses of Medea’s words.* ἦ is taken for ἔφη by the Scholiast, whose words are,—*ἔφη ἢ τῆς Μηδείας στιχομυθία, συνήθως δὲ ὁ Πίνδαρος πληθυντικοῖς (to plural nouns,) ἐνικά (singular verbs) ἐπήγαγεν.* *Vid. Ol. x. 5, note.*

— *ἔπταξαν, stood in silent amazement at her divine wisdom.* τάχ’ ἂν σιγῇ πτήξειαν ἄφωνοι. *Soph. Ajax, 170*; *be silent from fear.*

59. ἐν τούτῳ λόγῳ, *agreeably to this oracle.*

60. ὠρθωσεν, *glorified.* Σικελίαν πείραν ὠρθώσιν κορυφαῖς πολίων ἀφνηαῖς. *Nem. i. 15.* μέλισσα, *priestess.* Honey appears to have been an ordinary food for infants with the Greeks; hence, *a bee signifies a nurse.* Apollonius Rhodius says that the infant Bacchus was so fed; his nurse Macris, who kept bees, took him in her lap—*ᾧ ἐνὶ κόλπῳ Δέξατο, καὶ μέλιτι ξηρὸν περὶ χεῖλος ἔδευσε.* *Argon. iv. 1135.* In the Hymn to Mercury, the prophetic nymphs, the Thriæ, are said to prophesy falsely, whenever they are deprived of that food. There was therefore some supposed connexion between honey and the spirit of prophecy.

αἱ δ' ὅτε μὲν θυίωσιν ἐδηδύϊαι μέλι χλωρόν,
 προφρονέως ἐθέλουσιν ἀληθείην ἀγορεύειν·
 ἦν δ' ἀπονοσφισθῶσι θεῶν ἡδέϊαν ἐδωδήν,
 πειρῶνται δὴ ἔπειτα παρέξ ὁδὸν ἡγεμονεύειν.

v. 560.

We may remember that John the Baptist “fed on wild honey.” The infant prophet Iamus is similarly fed—

ἐθρέψαντο δράκοντες ἀμεμφεῖ ἰῶ μελισσῶν. *Ol.* vi. 46.

Pausanias says that certain priests of Artemis at Ephesus were called ἐσσηνες, which word properly means *a king*, or, as we call it, a *queen*, bee. τοὺς τῇ Ἀρτέμιδι ἱστιάτορας τῇ Ἐφεσῖα γενομένους, καλουμένους δὲ ὑπὸ τῶν πολιτῶν Ἐσσηνας. *VIII.* xiii. i.

60. αὐτομάτῳ. The answer of the oracle is said to have been *spontaneous*, because it was not an answer to the question which Battus asked.

62. ἄμφανεν, *declared*. ποινά, properly, *a fine*; hence, as the payment of a fine liberates a man from difficulty, or punishment, the word means *remedy*.

— δυσθρόου φωνᾶς, *imperfect speech*. *Herod.* iv. 155, says—ἐξεγένετο οἱ (i. e. Πολυμνήστῳ) παῖς ἰσχνόφωνος καὶ τραυλὸς τῷ οὐνομα ἐτέθη Βάττος. He then says that Battus was the Libyan name for *king*; and therefore that he must have been called by this name in the spirit of prophetic anticipation by the Pythia, when he went to consult her περὶ τῆς φωνῆς.

Βάττ', ἐπὶ φωνὴν ἦλθες· ἄναξ δέ σε Φοῖβος Ἀπόλλων
 ἐς Λιβύην πέμπει μηλοτρόφον οἰκιστῆρα.

64. ἦ μάλα δὴ μετὰ καὶ νῦν, *but now, many years after this oracle was delivered*.

65. ὄγδοον μέρος, i. e. ὄγδοος. *Pyth.* xiii. 11,—τρίτον κασιγνητῶν μέρος, *the third sister*.

66. Ἀμφικτυόνων. Böckh altered this word to ἀμφικτιόνων. The Amphictyons were presidents of the Pythian games, as Pausanias says,—ὅτε πρώτην ἐπὶ ταῖς δέκα ἐτίθεσαν Πυθιάδα Ἀμφικτύονες, *lib.* VIII. xviii. 3. And there seems no necessity for Böckh's alteration. He quotes indeed three passages, in which the words περικτίονες and ἀμ-

φικτίονες are used; viz. *Isthm.* vii. 64,—ἐπεὶ περικτίονας ἐνίκασε δὴ ποτε καὶ κείνος ἄνδρας. *Nem.* xi. 19,—ἐκ δὲ περικτίωνων ἐκκαίδεκ' Ἀρισταγόραν ἀγλαὰ νίκαι πάτραι τ' ἐνώνυμον ἐστεφάνωσαν; and *Nem.* vi. 49,—ἐν ἀμφικτιόνων ταυροφόνῳ τριετηρίδι Κρεοντίδαν τίμασε. But, in these places Pindar could not have used the word Ἀμφικτιόνες. The MS. which Kayser has examined with so much care has ἀμφικτυόνων, in the present passage. The Pythian games were called Ἀμφικτυόνια. The construction of the present passage is—*gave him the glory of a prize in the horse-race, which he received at the hand of the judges.* So *Nem.* ii. 20,—Κορινθίων ὑπὸ φωτῶν (i. e. *the judges*) ὀκτὼ στεφάνοις ἔμιχθεν ἥδη.

67. ἀποδώσω αὐτὸν Μοῖσαισι, *I will give him to the Muses*, to be celebrated by them.

69. θεόπομποι, *sent by the gods.*

70. δέξατο, *befell them*; properly, *received them*. 'Excipere' is similarly used in Latin.

71. κίνδυνος is the *danger* into which a man is driven *by necessity*; hence, put for *necessity itself*. Horace must have had this passage in view, *Od.* I. xxxv. 17,—

'Te semper anteit sæva necessitas,

'Clavos trabales et cuneos manu

'Gestans ahenâ, nec severus

'Uncus abest, liquidumque plumbum.'

And *III.* xxiv. 5,—

'Si figit adamantinos

'Summis verticibus dira Necessitas

'Clavos.'

72. Jason was great grandson of Æolus. μορφὰν βραχύς, ψυχὰν δ' ἀκαμπτος. *Isthm.* iii. 71; *bold, invincible.*

73. κρύοεν, *horrible*, literally, *cold*,—*causing one to shiver from fear.* ἐν κρυοέσσει δέξατο συντυχία. *Isthm.* i. 37.

75.

οἱ δὲ Θεστίου

κόροι τὸ λαιὸν ἔχνοσ ἀνάβυλοι ποδός,

τὸν δ' ἐν πεδίλοις. ὥς ἐλαφρίζον γόνυ

ἔχοιεν, ὅς δὴ πᾶσιν Αἰτωλοῖς νόμος.

Eurip. Frag. Meleag. 4.

‘*Vestigia nuda sinistri*
‘*Instituere pedis ; crudus tegit altera pero.*’

Virg. Æn. vii. 689 ;

said of the Hernici : and Livy, describing the armour of the Samnites, says,—‘*Et sinistrum crus ocreâ tectum.*’ *ix. 40.*

75. ἐν φυλακᾷ σχεθέμεν, i. e. φυλάττεσθαι, *to beware of*. The more common sense of this phrase is φυλάττειν, *to keep in custody, or watch over carefully* ; e. g. *Herod. i. 160*,—Πακτύην παραδεξάμενοι εἶχον ἐν φυλακῇ.

76. αἰπεινῶν ἀπὸ σταθμῶν. Because Jason dwelt with Chiron on Mount Pelion.

— εὐδείελον, *sunny*. παρ’ εὐδείελον ἔλθων Κρόνιον. *Ol. i. 111.*

78. *Whether he were a stranger or a native*. Jason was both ; *v. 118.*

79. ἔχων πῆληκα καὶ ἀσπίδα, καὶ δύο δοῦρε· said of Ulysses, *Hom. Od. i. 256*. The two spears were a common ornament of the Homeric heroes. ‘*Bina manu lato crispans hastilia ferro.*’ *Virg. Æn. i. 313.*

— ἔκπαγλος, *formidable*. ἀμφότερον, *having both costumes*.

80. Müller concludes, from this description of the Magnesian dress, being tight and fitting close to the limbs, that they were not a Greek tribe, but semi-barbarous.

81. Paris is described, in *Il. iii. 17*,—παρδαλέην ὥμοισιν ἔχων· and the λεοντῇ of Hercules is well known. φρίσσοντας, *which make the body shiver*. στέγεται, *protected himself against* : στέγω is properly *to be water-tight*.

82. The Greeks, on reaching the age of manhood, offered their hair to Apollo and the rivers ; whence, Ἱερὸς ὁ πλόκαμος τῷ Θεῷ δ’ αὐτὸν τρέφω. *Eur. Bacch. 494* ; and, πλόκαμον Ἰνάχῃ θρεπτήριον. *Æsch. Choeph. 8*. In the *Iliad*, *xxiii. 141*, Achilles places hair, which he had consecrated to the river Sperchius, on the funeral pile of Patroclus :—

στὰς ἀπάνευθε πυρῆς ξανθὴν ἀπεκείρατο χαίτην,
τὴν ῥα Σπερχειῷ ποταμῷ τρέφε τηλεθόωσαν.

This custom of consecrating hair is said to have been introduced by Theseus, who dedicated his to Apollo Delius : and some commentators think that Pindar, in the present passage, means that Jason had not yet reached manhood. This is certainly plausible ; but still, as the principal object of these verses, 78 to 83, is to show that Jason combined the external marks of a Greek with those of a stranger, it is more likely that Pindar intended to describe the old Greek custom of allowing the hair to grow (*καρηκομᾶν*.) The older Romans had the same dislike of a barber. From the respect with which the better sort of their degenerate descendants speak of the age of the ‘*intonsi Catones*,’ and the Curii ‘*incomptis capillis*,’ one might imagine that they believed their valour to have consisted, like Samson’s, in their hair. As for the introduction of the art of hair-cutting among the Greeks (*κούρα*,) it is particularly noticed as a barbarian innovation.

83. The word *αἰθύσσω* properly means *the motion of sparks of fire* : hence, *any quick motion* : here, *fluttered in the breeze* ; as, *Ol. VII. 95*,—*ἄλλοτ’ ἄλλοιαι διαιθύσσοισιν αὔραι*.

— *And immediately going straight, i. e. confidently up, he presented himself ; making trial of—putting to the proof—his undaunted spirit.* MS. authority is almost entirely in favour of *ἀταρβάκτοιο*, which Böckh adopts, deriving the word from *ταρβάζω*, as a Doric form of *ταρβέω* ; others read *ἀταρβάτοιο*, as from *ταρβέω*. Hermann proposes *ἀταρμύκτοιο*. The alteration seems uncalled for ; and though Pindar is bold enough in his combinations of metaphors, yet it is well not to thrust such an expression upon him as an *unwinking spirit*, without either authority or necessity.

85. *In the assembly of a great concourse of people.* The verse has no reference to the expression *πληθούσης ἀγορᾶς*, signifying *time*.

86. *ὀπιζομένων, admiring, reverencing, him for his personal beauty.* *Isthm. III. 5*,—*ζῶει δὲ μάσσων ὄλβος ὀπιζομένων*.

— *καὶ τόδε, amongst other things said this.*
τις, several people ; as in the Homeric phrase, *ὦδε δέ τις εἶπεσκεν*.

87. *οὔ τι που* is an interrogative form, requiring an answer in the negative ;—*why, surely this can’t be Apollo ?* so, Plato,—*οὔ τί που*

οἷ, ἔφη, ὦ Σώκρατες, ἤδη ἱκανῶς εἰρήσθαι περὶ τοῦ λόγου; *Rep.* II. 362. *d.* οὐ τί που σπουδὴν ποιεῖ; *Aristoph. Ran.* 522; *you don't mean to take it in earnest?*

89. The Aloïdæ, Otus and Ephialtes, are said by Homer to have been πολὺ κάλλιστοι μετὰ γε κλυτὸν Ὀρίωνα. *Od.* XI. 310. They were worshipped as gods at Naxos, where they fell.

90. 'Incontinentis nec Tityi jecur

'Relinquit ales.' *Hor. Od.* III. IV. 77.

Λητὼ γὰρ ἤλκησε Διὸς κυδρὴν παράκοιτιν. *Hom. Od.* XI. 580.

— θήρευσε, *caught*. ὑπ' ἀνδρὸς τοῦδε συνθιρόμεναι. *Soph. Philoc.* 1005.

92. γλυκείας πρῶτον ἔψανσ' Ἀφροδίτας. *Ol.* VI. 35. κεῖ μή τις εὐ-
νῆς ἦψατ', ἀλλ' ἔχει λέχος. *Eurip. Phæniss.* 960.* χρὴ δὲ κατ' αὐτὸν
αἰεὶ παντὸς ὀρᾶν μέτρον. *Pyth.* II. 34. 'Metiri se quemque suo
' modulo, ac pede, verum est.' *Hor. Epist.* I. VII. 98. ὥς τὸ κηδεῦ-
σαι καθ' ἑαυτὸν ἀριστεύει μακρῶ. *Æsch. Prom. Vinc.* 890.

— ἔραται is the Doric subjunctive for ἔρηται, from ἔραμαι.

94. ἀνά, *mounted on*.

χρυσέαισιν ἀν' ἵπποις

ὑπατον εὐρυτίμου ποτὶ δῶμα Διὸς μεταβάσαι. *Ol.* II. 41.

ἀποπέμπων Αἰακὸν

δεῦρ' ἀν' ἵπποις χρυσεῖαις. *Ol.* VIII. 50.

— προτροπάδαν, *straight-forward, making way, caring, for nobody*. Pelias is described as a boisterous tyrant, and his speech is contemptuous in a high degree.

95. τάφε, *he was amazed*. This word is by Grammarians supposed to come from θήπω, which however is only found in the aor. 2. act. ἔταφον, and 2nd. præter. τέθηπα. Eustathius erroneously derives it from θάπτω. The original form of the word was θάφω, and the original aor. 2. ἔθαφον. By the common rule, one of the aspirates being made a *tenuis*, the word became ἔταφον. Homer uses τάφος for *amazement*, equivalent to θάμβος, which probably came from the same root.

τάφος δ' ἔλε πάντας ἰδόντας. *Od.* XXI. 122.

* This verse is rejected as spurious by Valcknaer, and Dindorf; certainly on insufficient ground. *Vid. Porson's note, ad loc.*

96. κλέπτων, *concealing*. κλέπτοισα θεοῖο γόνον. *Ol.* vi. 36.
ὥς οἱ μὲν φιλότῆτος ὑποκλέποντες ἀνάγκην.

Musæi Her. et Leand. 288.

98. χαμαιγενέων, *low-born*; a term of reproach: kings are uniformly called Διογενεῖς. πολιάς, *aged*.

99. ὃν πρῶτον ἡμῶν πρόγονον ἐξανῆκε γῇ; *Eurip. Ion*, 1000.

100. *Do not dishonour your most odious race by lies*: literally, *declare your race, not polluting it by most odious lies*.

102. οἶσιν. The word οἶω signified *to bear*; hence, οἶμος, *a road*, i. e. *that on which anything is carried*. φέρω, however, being only used in the præ. and imperf. in the sense of *to bear*, οἶω furnished a future, οἶσω. Hence a new theme arose, οἶσω, in the present. Homer constantly uses οἶσε in the imperative, which is also adopted in Attic. The Homeric forms βήσετο—δύσετο—ὄρσεο—λέξεο—ἴξον—are analogous, all coming from an assumed present in σω. In the present passage, οἶσιν seems to have the sense of ‘*præ me ferre.*’ φάμι οἶσιν, *I lay claim to—I profess*.

103. Ocyroë was the eldest daughter of Chiron.

105. εὐτράπελον, *deceitful*. After ἔργον, understand ποιήσας. καὶ ἅμα ἔπος τε καὶ ἔργον ἐποίησε. *Herod.* iii. 135. This ellipse of the one of two verbs is most common in verbs of sense; e. g. ἴν’ οὔτε φωνὴν οὔτε του μορφὴν βροτῶν ὕψει. *Prom. Vinc.* 21; where ἀκούσει is understood before φωνήν.

106. κομίζων. *Vid. Pyth.* i. 52, note.

109. λευκαῖς. It seems impossible to give a satisfactory explanation of this word. Homer applies the epithet ἀμφιμέλαιναι to φρένες; in which case, if the word is to be interpreted *surrounded with black*, it must have reference to the proper sense of φρήν, which is *the diaphragm*. Blomfield, in *Gloss. ad Æsch. Pers.* 119, says the adjective ἀμφιμέλαιναι signifies *sad*. The application of colour to the passions is not uncommon in the Latin, as the expressions ‘*splendida—atra—vitrea—bilis*’ prove. Böckh translates the word λευκαῖς, *furious, violent*; Dissen, *pale with envy*. But λευκός did not signify *pale*. *Vid. Ol.* vi. 55, note. Professor Scholefield is inclined to construe it *cowardly—mean*. νῦν, *the kingdom*.

110. ἀρχεδικᾶν, *the legitimate sovereigns.*

112. κᾶδος δνοφερὸν θηκάμενοι, *making a black mourning for me, as though I were dead.* πένθος μέγα προεθήκαντο. *Herod.* VI. 21.

113. μίγα. The other form of this adverb is μίγδα; as, μίγδ' ἄλλοισι θεοῖσι. *Hom. Il.* VIII. 437.

115. νυκτὶ κοινάσαντες ὁδόν, *communicating the journey to night; i. e. undertaking it in the secrecy of darkness.* κοινάσαντες is the Doric form for κοινώσαντες, as if from κοινάω.

'Participem qui te secreti fecit honesti.' *Juvenal*, III. 52.

117. λευκίππων. As white horses were used on state occasions, and by men of dignity, λεύκιπποι means *royal*. λευκοπώλων Τυνδαρίδαν βαθύδοξοι γείτονες. *Pyth.* I. 66.

'Ergo erit illa dies, qua tu, pulcherrime rerum,

'Quatuor in niveis aureus ibis equis.'

Ov. Art. Am. I. 214.

118. ικοίμαν, *I hope I have come, as a native to my own, not as a stranger to a foreign land.*

119. φήρ is the Æolic and Doric form of θήρ, as φλίβω is of θλίβω. φλίβεται Εὐνόα ἄμμων. *Theocr.* xv. 76.

In *Hom. Od.* xviii. 221, for the old reading, ὅς πολλῆς φλιῆσι παραστὰς φλίψεται ὄμους, Bekker reads θλίψεται.

121. πομφόλυξαν δάκρυα, *tears of joy bubbled up, i. e. burst forth.*

122. ἂν περὶ ψυχὰν, *joy embracing his heart.* This is Dissen's interpretation; but Hermann properly takes περί adverbially; *rejoiced exceedingly in heart.*

125. κείνου κατὰ κλέος, *at hearing of him.* ἐκ θαλάμοιο μετὰ κλέος ἔκετ' Ἀχαιῶν. *Hom. Il.* xi. 227. ὅς ῥα νέον πολέμοιο μετὰ κλέος εἰληλούθει. *Il.* xiii. 364.

— Hypereia, or Hypereïs, was a fountain near Pheræ. The Scholiast on this verse quotes, as from Sophocles—

ὃ γῇ Φεραία χαίρει, συγγονόν θ' ὕδωρ,

Ὑπέρεια κρήνη, νᾶμα θεοφιλέστατον. *Incert. Fragm.* 758.

127. εὐμενέοντες, *welcoming*. In all other passages where this word has a case after it, it is the dative. If ἱκόν were read, the difficulty would be removed, by making ἀνέψιον dependent on that verb. εἰ δὲ Θεμίστιον ἱκεις. *Nem.* v. 50. μοίρα, *share*—i. e. *society*—of a feast.

129. ἔνθα μοι ἄρμόδιον δείπνον κεκόσμηται. *Nem.* i. 21; *adequate, abundant*. Heyne ad Tibull. i. 5. *fin.* quotes the following line from an epitaph on Cleopatra; Ζῆθι, κάλων (*funem*) τείνας οὔριον εὐφροσύνας. This probably contains the proper explanation of the term τείνειν εὐφροσύνην.

— ἐν τάνυνεν, *enjoyed to the full*; literally, *strained*.

130. ἀθρόαις, *successive—uninterrupted*.

131. *Culling the divine bloom of revelry*; i. e. *enjoying perfect happiness*.

132. θέμενος, *setting forth*.

133. ἐπέσποντο, *approved his counsel—obeyed it*. κασιγνήτας προσ-
εννέπω ἐσπέσθαι κλυταῖς ἀνδρὸς φίλου Μοίρας ἐφετμαῖς. *Isthm.* v. 1.

— κλισίᾱν, *seats*. τῇ δ' ἄρ' ἅμ' Ἀδρήστη κλισίην εὐτυκτον ἔθηκεν. *Hom. Od.* iv. 123.

136. γενεὰ, i. e. *Pelias, the son of Tyro*.

137. ποτιστάζων. τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή. *Hom. Il.* i. 249. 'Fidis enim manare poetica mella.' *Hor. Epist.* I. xix. 44. 'My speech shall distil as the dew.' *Deuteron.* xxxii. 2.

138. The scholiast says that Neptune was called Πέτραιος in Thessaly, the native land of Pelias and Jason, because he smote the rock, and made a passage for the Penæus through Tempe to the sea.

139. βάλλετο κρηπίδα. 'Jacta sunt fundamenta defensionis.' *Cic. pro Mur.* 6. *Vid. Pyth.* vii. 3. κρηπίς is properly *the base*, not *the foundation*, of a building.

— 'Feet that be swift in running to mischief.' *Proverbs*, vi. 18. 'Their feet are swift to shed blood.' *Romans*, iii. 15.

140. ἐπίβδαν, 'reposita,' *the day after a feast*; hence, *a day of retribution*.

— ὅμως, *yet will they do it, though certain of punishment*. καὶ γὰρ εἰ κτενεῖς σφ' ὅμως. *Eurip. Med.* 1216 (1249. *Dindorf.*) where Elmsley produces many instances of a similar sense and position of this word.

141. θεμισσαμένους ὀργάς, *regulating our passions justly*.

— ὑφαίνειν, properly, *to weave*; hence, *to contrive*. δόλους καὶ μῆτιν ὑφαίνον. *Hom. Od.* ix. 422. αὐτὸς δὲ θεμείλια Φοῖβος ὑφαίνει, *builds*. *Callim. in Apoll.* 56. λοιπὸν, *for the future*.

142. βοῦς, *a cow*, used for *a mother*. Enarea is the person meant. Horace uses *juvenca* for *a girl*;—'Circa virentes est animus tuæ campos juvencæ.' *Od.* II. v. 5; and *juvencus* for *a son*;—'Te suis matres metuunt juveneis.' *Od.* II. viii. 21. Euripides also calls Polyxena μόσχος, *the daughter of Hecuba*: σκίρτημα μόσχου σῆς καθέξοντες χεροῖν. *Hec.* 526.

144. φυτευθέντες, seems here to be used as a substantive=παῖδες. αὐτῶν ἡ τεκοῦς' ἀπόλλυμαι. *Eurip. Alcest.* 167. ἰόντων τοῖς τεκοῦσι φροντίσαι. *Æsch. Pers.* 245. ἔφυν also has the genitive case after it; *e. g.* οὗτος φυτεύει Πέλοπα, τοῦ δ' Ἀτρεὺς ἔφυν. *Eurip. Orest.* 11.

— σθένος χρύσειον, *i. e.* φάος.

146. αἰδῶ καλύψαι. Hermann connects these words with those that follow, οὐ πρόπει, &c. and interprets them, *to remove all sense of shame is infamous in us, &c.* Böckh adopts the interpretation of the Scholiast,—*the fates stand aloof in abhorrence, if discord arise amongst relations, so that they lose all sense of shame*. Hermann objects, that, in this case, the word ὥστε could not be left out before καλύψαι. Dissen differs from both, and rightly understands the words thus;—*The fates retire, to hide their shame, when quarrels arise*.

147. νῶν. Hermann reads νῶ, in the accusative, as—

πρέπει τὸν Αἰνησιδάμου

ἐγκωμίων τε μελέων λυρᾶν τε τυγχανέμεν. *Ol.* II. 46.

and the MS. of Kayser has this reading.

147. χαλκοτόρος, *piercing with brazen points.*

θεῖνε διοτόρους πέδας. *Æsch. Prom. Vinct. 76.*

148.

πικρὸς λυτῆρ νεικέων
ὁ πόντιος ξείνος ἐκ πυρὸς συθείς
θηκτὸς σίδαρος· πικρὸς δὲ χρημάτων
κακὸς दाτητὰς Ἄρης
ἄρὰν πατρώαν τιθείς ἀληθῆ.

Æsch. Sept. c. Theb. 941.

— γάρ, *and there is no need for us to proceed to war, for, &c.*

151. πονεῖ, *afflicts*; in which sense it also occurs *Anacr. xl. 14*,—
εἰ τὸ κέντρον πονεῖ τὸ τῆς μελίτης. It would be difficult perhaps to
give other instances of a like usage of the word.

— The order of the verse is—ταῦτα ἄγὰν πορσύνοντα (*enriching*)
τεὸν οἶκον οὐ πονεῖ με.

152. σκάπτων καὶ θρόνος. There is no verb here expressed; but
it is easy to understand πονεῖ—the *loss of the sovereign sceptre and
throne afflicts me*. Dissen considers it an instance of a nominative
absolute. In Homer it is by no means uncommon to find a sentence
beginning with a nominative case, which in strict propriety of con-
struction should be some other: *e. g.* Νεστορίδαι δ', ὁ μὲν οὔτασ'
Ἀτύμνιον ὀξεῖ δουρὶ Ἀντίλοχος. *Hom. Il. xvi. 317*. Νεστορίδαι ought
to be in the genitive. The proper case for every sentence to begin
with, is the nominative, and a peculiar emphasis was given to words
so used; as in this verse of Pindar, where the words σκάπτων καὶ
θρόνος contain the main subject, the principal idea of the sentence.
In poems that were *recited*, ἀοιδαί, (not merely *written, made, ποιή-
ματα*,) such a departure from grammatical accuracy of construction
produced no difficulty in the minds of the hearers. In the present
instance, however, it may be better to read θρόνον.

153. φίλιππον λαὸν εὐθύνων δορί. *Eur. Hec. 9.* εὐθύνει δὲ δίκας
σκολιάς. *Solon. Carm. xiii. 36.*

154. ξυνᾶς, *equally disastrous to you and me.*

155. στήη is the Homeric form of στῆ. But Kayser judiciously
suggests ἀναστῆ σοι.

156. ἀκᾶ is an adverb, probably formed from ἄκαος; and is either the neut. pl. or dat. sing. ἀκάα, contr. ἀκᾶ; compounded of ἀ, χαίνειν, *silently, calmly*. It is likely that it is connected with the adverb ἀκέων, which has the same sense; for ἀκέως may have been the other form of ἄκαος, as ἴλαος=ἴλεως.

— ἔσομαι τοῖος, *I will behave as you wish; literally, I will be such.*

158. κυμαίνει, *is flourishing—growing; properly, swells like a wave*: here it means *to swell as a plant in budding*. σφριγᾶν, *to swell*, is applied to the human body in the same sense. So in Latin — ‘Nam hoc ætas illa (sc. juvenus) turgescit.’ *Quinct. XI. III. 28.*

159. χθονίων, sc. Θεῶν.

— κομίζει. τὸ δ’ αὖτις τὴν ψυχὴν κομίζει οὗ μοι δυνατόν. *Nem. VIII. 44. i. e. bring it back from Hades*; and Böckh understands the word in the same sense in the present passage. Dissen interprets it — *to bring back his soul to his native land*. Phrixus had died in Pontus. In the case of a person dying in a foreign land, or being drowned in the sea, it was believed that his soul might be recovered in the following manner:—A number of persons, proceeding to the spot where he died, invoked his spirit three times: they then took their departure, and the soul of the man was believed to accompany them; and, if they raised a cenotaph, to dwell in it. This ceremony was called ἀνάκλησις. The evocation of a spirit from the grave was called ψυχαγωγία. Spirits were summoned by certain sacrifices and ceremonies, and interrogated concerning future events. The raising of the spirit of Samuel is a proof of the antiquity of this. Ulysses enquires of Tiresias in the same manner as Saul enquired of Samuel: but the remainder of the ghosts evoked by Ulysses seem ignorant, not only of things future, but things present. It is remarkable, that, in the first part of the book, (*Odys. xi*) Ulysses is said to *raise the ghost of Tiresias to earth*; but, in the remainder of the book, he is apparently described as being *himself present in Hades*.

162. The step-mother of Phrixus is generally called by the name of Ino; in Pindar, by that of Demodice.

163. *I consulted at Delphi, whether there was any thing in all this, which required me to seek the advice of the god; i. e. whether the dream was true, and required me to act on it.*

164. *And the god orders me instantly to accomplish the recovery of the soul of Phrixus, and the fleece, in a ship.*

ἀλλ' ὅτε δὴ καὶ ἐγὼν ὁδὸν αἵτεον ἧδ' ἐκέλευον
πεμπέμεν, οὐδέ τι κείνος ἀνήγατο τεῦχε δὲ πομπήν.

Hom. Odys. x. 17.

167. γενέθλιος ἀμφοτέροις. Jupiter, as the father of Hellen, was ancestor to Jason and Pelias.

168. κρίθεν, i. e. διεκρίθησαν, *separated*.

171. Hercules and the Dioscuri are mentioned, because, being Dorian heroes, they were naturally worshipped at Cyrene. For the same reason, Euphemus and Periclymenus, the sons of Neptune; Orpheus, the son of Apollo; and Echion and Erytus, the sons of Mercury, are also specified. Zetes and Calais, sons of Boreas, are introduced, and spoken of as coming from Pangæus, to show the great distance from which the heroes of the expedition were assembled.

— φαίνέμεν, *to proclaim*.

172. ὑψιχαῖται, *having much hair*; i. q. βαθυχαῖται; or it may mean *tall*; as, in *Phocylid.* γνῶμ. 189, —ὑψιτένοντας, seems to mean no more than *tall*—γιαρότας τε ταύρους ὑψιτένοντας. And in *Soph. Œd. Tyr.* 865, —ὦν νόμοι πρόκεινται ὑψίποδες—the last word means only *on high*.

173. αἰδεσθέντες ἀλκάν. Heyne interprets these words,—*honouring the courage of Jason*; Dissen, *respecting, or fearing their valour*; i. e. *restraining, not using it violently*. It seems, however, to be but a slight variation of the common Homeric phrase—ἀλλήλους αἰδεῖσθε καὶ αἰδῶ θέσθ' ἐνὶ θυμῷ, and to mean *respecting their valour*; i. e. *acting in a manner worthy of it*.

174. *The famous renown of these men was established by this expedition—the renown namely of Euphemus, and yours, O far-ruling Periclymenus.*

175. εὐρυβία, 'late potens.' This epithet is here used, on account of the famous kingdom of Pylus, over which Euphemus reigned.

176. ἕξ Ἀπόλλωνος, *son of Apollo*.

178. χρυσόραπις. ‘*Virgaque levem coerces*
‘*Aurea turbam.*’ *Hor. Od. I. x. 18.*

179. κεχλάδω is derived from the 2nd. præt. of χλάζω; as, three lines on, πεφρίκω is derived from φρίσσω. Κεκλήγω, πεφύκω, δεδοίκω, are instances of a similar formation. The word χλάδω is used by Pindar, *Ol. ix. 2*, in the sense of *sounding*,—καλλίνικος ὁ τριπλόος κεχλαδῶς. There, however, Böckh interprets the word, *a full and swelling chorus*. In the present passage, it means, *swelling in full vigour and stature*; having the same sense as the word κυμαίνει, *v. 158*. It is applied particularly to the *noise of water*. Perhaps the connecting link between the two senses, *swelling* and *sounding*, is to be found in the primary idea of *fulness*;—a stream of water roars, from being over-full. The Scholiast on this passage explains the word by πληθύνοντας.

The verb plural, when it has two separate nominative cases, occasionally stands after the first; though strictness of construction requires that it should come after both: *e. g.* ἦχι ῥοὰς Σιμόεις συμβάλλετον ἡδὲ Σκάμανδρος. *Hom. Il. v. 774*. A still stronger instance is in *Hom. Il. xx. 138*,—εἰ δέ κ’ Ἄρης ἄρχωσι μάχης, ἡ Φοῖβος Ἀπόλλων. There is some MS. authority for ἄρκεσι in this passage; but the reading is not adopted by Heyne, or Bekker. When a verb has two subjects, even though they be separated by a disjunctive particle, it may be used in the plural. *Eurip. Hec. 87*,—

ποῦ ποτε θείαν Ἐλένου ψυχὰν
ἦ Κασάνδραν ἐσίδω, Τρωάδες,
ὥς μοι κρίνωσιν ὀνείρους;

181. θῶσπον ἔντυνεν, *immediately ordered*. ἐντύνω properly signifies *to equip*; thence, *to get ready*; and lastly, *to order, to urge*; in which sense Pindar often uses it.

εὐτέ μιν ἀγγελίαις Εὐρυσθέης ἔντυ’ ἀνάγκα. *Ol. iii. 28*.

κείνα θεὸς ἔντυεν αὐτοῦ θυμὸν αἰχματάν. *Nem. ix. 36*.

184. Juno’s favour towards Jason is as old as Homer: ἀλλ’ Ἥρη παρέπεμψεν, ἐπεὶ φίλος ἦεν Ἰήσων. *Od. xii. 72*.

— *But Juno kindled in the minds of the heroes the all-persuasive, sweet desire for embarking in the Argo, so that none being left should stay with his mother, nursing his life out of the reach of danger.*

186. αἶωνα πέσσοντα, *nursing*—properly, *softening*—his life. The same idea occurs, *Ol.* 1. 82,—

τί κέ τις ἀνώνυμον
γῆρας ἐν σκότῳ καθήμενος ἔψοι (*should nurse*) μάταν ;

— ἐπὶ θανάτῳ. ἐπὶ, with the dative, often signifies *the object, aim* of an action ; e. g. ἐπὶ δηλήσει, *with the intention of mischief*. In the present passage, it signifies *that which will be the ultimate consequence, though not the primary purpose* ; as, *Eurip. Hecub.* 644, —ἐκρίθη δ' ἔρις ἐπὶ δορί, *the contest was settled, producing war as its consequence*.

187. φάρμακον, *the alleviating recompense*—properly, *the medicine*—of bravery ; i. e. *glory*.

καματωδέων δὲ πλαγᾶν
ἄκος ὑγιηρὸν ἔν γε βαθυπέδῳ Νεμέᾳ τὸ καλλίνικον φέρει.

Nem. III. 17.

ἄριστος εὐφροσύνα πόνων κεκριμένων ἱατρός. *Nem.* IV. 1.

ἄποινα is repeatedly used by Pindar in a similar way, for *victory, or glory*. αἰνέσω πυγμᾶς ἄποινα. *Ol.* VII. 16. εὐκλέων δ' ἔργων ἄποινα χρὴ μὲν ὑμνῆσαι τὸν ἐσλόν. *Isthm.* III. 7. Another interpretation of the present much-disputed passage is—*a remedy furnished by bravery* (as, *Eurip. Phœn.* 893, —πόλει παρασχεῖν φάρμακον σωτηρίας, *the means of safety*) *against death*. But this explanation leaves out καὶ, which, standing as it does—ἐπὶ καὶ θανάτῳ—must have its proper force of *even* : nor is the meaning of this interpretation very plain ; for if it signify no more than this, —“ that bravery enables a warrior to save “even his life”—it is not a sentiment appropriate to the occasion ; nor is it indeed true, for—”*Ἀρης οὐκ ἀγαθῶν φείδεται, ἀλλὰ κακῶν*.

— ἄωτος. *Vid. Ol.* 1. 15, *note*.

189. λέξατο, *enumerated*. This is the primary sense of the word. In English, the words *tell* and *tale* have exactly the same double sense of *counting, or numbering, and relating*.

190. θεοπροπέων ὀρνίχεσσι, *divining by birds*. μάντιες δὲ Σκυθέων εἰσὶ πολλοί, οἱ μαντεῦνται ῥάβδοις ἱτεῖνῃσι πολλῇσι ᾧδε. *Herod.* IV. 67.

191. ἄμβασε, *ordered the embarkation*.

192. ταχὺ δ' ἄγκυραν ἔρεισον χθονὶ πρῶρᾱθε. *Pyth.* x. 51. Pindar is guilty of anachronism, in giving anchors to ships in the age of Jason: stones, εὐναί, were used even to a much later period. ἐκ δ' εὐνὰς ἔβαλον. *Hom. Il.* i. 435.

193. κρατῆράς τε κεράσαντες παρ' ἅπαν τὸ στράτευμα, καὶ ἐκπώμασι χρυσοῖς τε καὶ ἀργυροῖς οἳ τε ἐπιβάται καὶ οἱ ἄρχοντες σπένδοντες. *Thucyd.* vi. 32; describing the departure of the great Sicilian armament.

194. ἐν πρύμνῃ is added, because that was the place in the vessel allotted to the τριήραρχος, or στρατηγός. So, in Virgil, the commander of a vessel, or the general of the forces, is uniformly described as standing 'in puppi.'

199. ἀμπνοὰν ἔστασαν, i. e. ἀνέπνευσαν, *were encouraged*. μῆνιν τοσὴνδε πράγματος στήσας ἔχεις. *Soph. Œd. Tyr.* 699. ἔστασαν ἰαχάν. *Eurip. Iph. Aulid.* 1039. τοῦ δὲ μὴ στήσαι σε κραυγὴν οὐνεκ' ἐξῆλθον δόμων. *Eurip. Orest.* 1529. ἐλπίς οἷαν αἱ Φρυγῶν ἄλοχοι στήσουσι. *Eurip. Iphig. Aul.* 786. In all these instances, the word *ιστάναι* is taken to mean no more than *make* or *have*; yet, in all, the sense of *raising* would be appropriate. Pindar has the expression—ἐκ προτέρων μεταμειψάμενοι καμάτων ἔστασαν ὀρθὴν καρδίαν. *Pyth.* iii. 96.

201. ἐμβαλεῖν κώπαισι, 'incumbere remis.'

— ἐνίπτων ἐλπίδας, *speaking hope*; i. e. *giving assurances of success*. For this sense of the word ἐνίπτω, *I speak*, I must refer the student to the profound and ingenious criticism of Buttmann in his *Lexilogus*, in voce ἀνήνοθεν. The Latin word 'increpo,' though more commonly used in the sense of *reproach*, did not necessarily imply more than mere speech; e. g. *Virg. Æn.* i. 738,—

'Tum Bitiæ dedit increpitans;' *calling to him*.

202. ὑπεχώρησε, *proceeded*. This sense may possibly be gained for the word from the peculiar action of rowers, who advance by apparently receding; or it may mean, that the vessel *receded from the land*. Liddell and Scott, in their *Lexicon*, translate the passage thus—εἰρεσία ὑπεχώρησεν ἐκ παλαμᾶν, *the rowing went on, stroke after stroke*.

204. Hieron was the name of the place where they built the temple.

— ἔσσαντο, *built*. ναὸν Κύπριδος καθεΐσατο. *Eur. Hippol.* 31. ἦ μὲν τοι Προΐτός γε δῶν ἐκαθίσσατο νηούς. *Callim. Hymn. in Dian.* 233; which Valcknær alters to δῶν, θεά, εἷσατο νηούς.

205. Θρηκίων, i. e. *the Bithynians*. οὗτοι δὲ (οἱ Θρήκες) διαβάντες μὲν ἐς τὴν Ασίην, ἐκλήθησαν Βιθυνοί. *Herod.* vii. 75.

206. νεόκτιστον. Because it had lately been raised by the sons of Phrixus. λίθων, i. e. λίθινον. οἱ γὰρ θεμέλιοι παντοίων λίθων ὑπόκεινται. *Thucyd.* i. 93. βωμοῖο θέναρ, *the concavity at the top of the altar*, used for receiving the thing offered. πολιᾶς ἀλὸς ἐξευρὼν θέναρ. *Isthm.* iii. 74. θέναρ seems to mean properly the *palm of the hand*. Two derivations are given,—from τίθεναι, or θείναι, *to strike*; neither of them very satisfactory.

207. δεσπόταν ναῶν, *Neptune*. ἰέμενοι, *rushing*.

209. The Symplegades are said to be *alive*, in consequence of their fabulous power of self-motion. The violent convulsions which had happened both to the seas and continents in the neighbourhood of the Ægean were the origin, possibly, of this and similar stories; such as that of Delos having originally floated. Tradition reported that Rhodes had been originally invisible. *Pind. Ol.* vii. 54. The contest of Neptune and Minerva, for the possession of Attica, is a fable, that may be explained in the same way; for it was a contest, whether the spot should be possessed by the sea or the land. Or the fable of the Symplegades may be explained thus: If a cluster of isolated rocks, standing at various distances, and in various relations to each other, be placed at the end of a winding narrow strait, they will naturally appear to an approaching ship, as it varies its course, according to the windings of the strait, to cross each other.

210. στίχες, *ranks, troops*.

— ‘Venti, *velut agmine facto*,
‘Quo data porta, ruunt.’ *Virg. Æn.* i. 82.

— τελευτάν, *death*. As Pindar has called them *alive*, he now speaks of them as *dead*. Apollonius Rhodius says, it had been destined by the gods that the Symplegades should become stationary,

as soon as a ship passed through them; *i. e.* it would then be discovered that their supposed power of motion was a fiction.

πέτραι δ' εἰς ἓνα χῶρον ἐπισχεδὸν ἀλλήλησι
ἐμμενὲς ἐρρίζωθεν· ὃ δὴ καὶ μόρσιμον ἦεν
ἐκ μακάρων, εὖτ' ἂν τις ἰδὼν διὰ νηὶ περάσῃ.

Argon. II. 604.

211. ἔπειτεν ἤλυθον. This is Böckh's reading, for ἔπειτ' ἐνήλυθον, which vitiated his arrangement of the verses: nor could ἐνήλυθον be construed, unless it were taken for ἐσήλυθον: but this usage of ἐν for ἐς is only used in the Æolic dialect, and the present ode is written in the Doric. εἶτεν and ἔπειτεν were Ionic forms of εἶτα and ἔπειτα. Herodotus uses ἔπειτεν, *e. g.* I. 146,—καὶ ἔπειτεν ταῦτα ποιήσαντες αὐτῇσι συνοίκεον; where the older editions have ἐπεὶ τε, which cannot be construed, for ἐπεὶ τε means, either, *after that*, or *since*. Pindar again uses the word, *Nem.* III. 53,—τράφε λιθίνῳ Ἰάσον' ἔνδον τέγει, καὶ ἔπειτεν Ἀσκληπίον.

212. κελαινώπεσσι. καὶ ὅτι (Κόλχοι) μελάγχροές εἰσι καὶ οὐλότριχες. *Herod.* II. 104.

213. μίξαν. ἐπιμίξαις Αἰθιόπεσσι χεῖρας. *Nem.* III. 61, ὥς τῶν μισγομένων (*i. e.* 'pugnantium') γένητο ἰαχὴ τε φόβος τε. *Hom. Il.* IV. 456. Heyne, however, inclines to the belief that βίαν μίξαν is nothing more than ἑαυτοὺς ἔμιξαν; as βίη Ἡρακλεΐῃ is no more than *Hercules*.

Αἰήτα παρ' αὐτῷ, *at the city of Æetes*. πότνια, *vid. Ol.* II. 77, *note*.

214. ὕγγα. Whatever bird the ὕγξ was, it had credit for possessing the power of exciting love. Ὑγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα. *Theocr.* II. 17. Virgil, in his imitation of the verse, omits the word—'Ducite ab urbe domum, mea carmina, ducite Daphnim.' *Eclog.* VIII. 68. In Theocritus, the word ὕγξ is interpreted *a top*, which the wizard spins whilst she utters the charm. This seems to have been a favourite illustration of the passion of love:—

'Namque agor ut per plana citus sola verbere turbo,

'Quem celer assueta versat ab arte puer.' *Tibull.* I. v. 3.

And Virgil, *Æn.* VII. 376, applies it generally to an *agitated state of mind*:—

- ‘ Tum vero infelix ingentibus excita monstribus
 ‘ Immensam sine more furit lymphata per urbem :
 ‘ Ceu quondam torto volitans sub verbere turbo,
 ‘ Quem pueri magno in gyro vacua atria circum
 ‘ Intenti ludo exercent.’

214. τετράκναμον. *Vid. Pyth. II. 40.* The ἵνυξ was tied to a wheel by its wings and feet, and whirled round, as a magic ceremony for exciting love. Lynx was said to have been the daughter of Pan and Echo, or Persuasion.

215. The term ἀλύτῳ implies that the love which was thus inspired should be *indissoluble*.

216. μαινάδα, *the cause of frantic love.*

217. λιτὰς ἐπαιοιδάς, *supplicatory incantations ; i. e. charmed prayers.* *Vid. Ol. VI. 78, note.*

218. ποθεῖνὰ Ἑλλάς, *a desire of inhabiting Greece ; literally, Greece desired.*

219. μάστιγι. ‘ Regina sublimi flagello
 ‘ Tange Chloen semel arrogantem.’
Hor. Od. III. XXVI. 11.

— δονέοι. ἦν δὲ νόον τις Ἐρωτι δονεύμενος ἀδὺν μελίσσῃ. *Bion, IV. 5.*

220. πείρατα ἀέθλων πατρῴων, *the end of the labours of her father ; i. e. how the labours imposed on him by her father might be brought to a successful issue.*

τὸν πατρῶον ἡνίκα στόλον (i. e. *ordered by my father*)
 ξὺν Ἑρακλεῖ τὸ πρῶτον εὖνις ἐσπόμην. *Soph. Trach. 562.*

221. *And at the same time, compounding herbs and drugs with oil, to be a charm against hard pain, she gave them to him, to anoint himself.* ὕπνου τόδ’ ἀντίμολπον ἐντέμνων ἄκος. *Æsch. Agam. 17 ; cutting up, compounding a remedy against sleep, by singing.* εἴτ’ ἀντίμολπον ἦκεν ὀλοδυγῆς μέγαν Κωκυτόν. *Eurip. Med. 1176 ; i. e. a lamentation in opposition to prayer.*

‘ Dicitur interea tibi lex ut dura ferorum
 ‘ Insolito premeres vomere colla boum.

‘ Ære pedes solidi prætentaque naribus æra,
 ‘ Nigra per afflatus hæc quoque facta suos.’

Ovid. Epist. xii. 39.

‘ Jungis et æripedes inadusto corpore tauros,
 ‘ Et solidam jusso vomere findis humum.
 ‘ Ipsa ego quæ dederam medicamina pallida sedi.’

Ibid. 93.

222. καὶ καταίνεσον μήποτε προδώσειν τάσδ’ ἐκών. *Ædip. Col.*
 1633; *promise—agree. Vid. Pyth. iii. 13.*

223. θεῶ τε γάμον μιχθέντα. *Pyth. ix. 13. σκίμψατο, placed.*

226. ἀμειβόμενοι, *changing their feet.*

227. δεσμοῖς ἀλύτοις ἀγρίοις πελάσας, *fastening to. Æsch. Prom.*
Vinct. 155.

228. ἤλαννε, sc. βόας, though it would be correct Greek to construe the word with αὔλακας; as, Homer, *Il. xi. 67, οἱ δ’ ὥστ’ ἀμητῆρες ἐναντίοι ἀλλήλοισιν ὄγμον ἐλάυνωσιν.*

ἀνὰ may be construed with σχίζε; and ὀρόγυιαν be translated, *to the depth of a cubit*: or the construction may be, ἀνὰ ὀρόγυιαν.

230. στρωμνάν. Because fleeces were used for couches, (*vid. Homer, passim*) the golden fleece is called a *couch*; and Phrixus indeed had so used it.

231. θυσάνφ, *wool*; literally, *fringe*. So *Apoll. Rhod. iv. 1141*, says of it,—

ἔνθα τότ’ ἐστόρεσαν λέκτρον μέγα· τοῖο δ’ ὕπερθε
 χρύσειον αἰγλήεν κῶας βάλλον·——

—— πάσας δὲ πυρὸς ὥς ἄμφεπεν αἰγλή·

τοῖον ἀπὸ χρυσέων θυσάνων ἀμαρύσσετο φέγγος.

The fable of the golden fleece may possibly have arisen from the custom of catching particles of gold, by placing wool in the beds of rivers.

233. εἶχετο. The word ἔχω, in the middle voice, very commonly signifies *to be next to, to cling to*; hence, *to apply to*.

Buttmann considers ἐόλει to be the imperfect of the digammated

verb ὀλεῖν, connected with ἔλω, εἴλω, signifying to *squeeze—press—distress*. So *Apollon. Rhod.* III. 471,—ἡ μὲν ἀρ' ὧς ἐόλητο νόον μελεδήμασι κούρη, *was oppressed*. That ἔλω had the digamma is certain, from the præterite ἔϕελμαι. Hesychius explains the word ὀλεῖ by ἐνοχλεῖ, ἐξολοθρεύει; according to which explanation ὀλεῖ cannot come from ὀλλυμι; for in that case it could only be the future tense: it must therefore come from ὀλέω.

233. ἐφετμαῖς, *in consequence of*, i. e. because he followed *the instructions of the wizard*. A dative case is used in a manner closely resembling this by Euripides,—

δίας ἀμάτορος Παλλάδος φραδαῖς γαπετεῖς δικῶν ὀδόντας ἐς βαθυσπόρους γύας. *Phœn.* 666.

234. σπασσάμενος, *having drawn the plough to the place where the bulls were to be yoked*.

235. ἔντεσιν ἀνάγκας. τὸν μὲν ἀμέροις ἀνάγκας χερσὶ βαστάξεις. *Nem.* VIII. 3. ἀνάγκης στεῖρραῖς δίναις. *Æsch. Prom. Vinc.* 1052.

— ἐριπλεύρω φυᾷ, *their huge body*. τὸν μὲν ἄρρηκτον φυάν. *Isthm.* V. 47.

237. *Shouted in admiration of his achievement, though with secret pain*.

240. The word ἐρέπτω, in Homer, signifies *to eat*; properly, *to eat off the ground*; ἀβ ἔρα (hinc adv. ἔραζε,) Lat. 'terra,' Angl. *earth*. Here however Pindar uses it as a various form of the word ἐρέφω, *to cover*.

242. ἔννεπεν, *pointed out the golden fleece, where, &c.*

— μάχαιραι. The sword of Phrixus had stripped the fleece off the sheep, and suspended it in the grove of Mars.

243. Both Dissen and Böckh read πράξασθαι, and construe it as if it had the active sense of the future; but in this case, the word would have a wrong subject, which must be Æetes, not Jason. It is clearly better to read πράξεσθαι, with Hermann—*that that labour at all events would yet not be accomplished by him*. I have ventured to alter the word in the text accordingly.

244. λόχμας ὑπὸ κυανέας. *Ol.* vi. 40. Properly, λόχμη is the *lair* of an animal; next, the place where that is made, i. e. a *thicket*. εἶχετο, *it hung by*. Pindar describes the dragon as holding the fleece in its jaws.

245. κράτει, i. e. ἐκράτει, *exceeded*. πεντηκόντορον ναῦν, *the Argo*.

246. ὥσπερ γὰρ ὁλκὰς ἡ τριήρης ναυπηγείται ὑπὸ πληγῶν καὶ βίας πολλῆς. *Plutarch. de Fortun. Roman. ch. 9.*

247. *It would be tedious, if I were to go through the whole story; literally, to go over the public road.* τὰ μακρὰ δ' ἐξενέπειν ἐρύκει με τεθμὸς ὧραί τ' ἐπειγόμεναι. *Nem.* iv. 33. ἐμοὶ δὲ μακρὸν πάσας ἀναγῆσασθ' ἀρετάς. *Isthm.* v. 56.

— ὧρα συνάπτει, *time presses*; literally, *brings itself together*, as it were, *uniting its two extremities*. But συνάπτω is also used in a neuter sense; τῷ δὲ συνάπτει λύπη τε φρενῶν. *Eurip. Hippol.* 188; *attaches itself to*. Τήνῳ τε συνάπτουσ' Ἄνδρος. *Æsch. Persæ*, 887; *next to Tenos*. Hermann interprets ὧρα συνάπτει, *it is time*; saying that the expression is properly used, *when the time suits what is going on*.

Thiersch has a different opinion upon the meaning of the whole verse. These are his remarks:—"Pindar here interrupts the long "detailed narrative of the Argonautic expedition, after having "followed up the adventures of Jason, as far as the forest where the "golden fleece was kept, guarded by the dragon. This minute "explanation in the narrative is what is meant by νεῖσθαι κατ' ἀμαξιτόν,—signifying literally, *a beaten path*, or, *one often treated of before*; to which also *the hour* (alluding to the festive occasion) "invites, as worthy of a higher, or more ornamental song."

248. πολλοῖσι δ' ἄγμαι (i. e. ἡγμαι) σοφίας ἐτέροις, *I am the leader of learning to many others*; i. e. *I excel many others in poetical skill*.

250. σὺν αὐτᾷ, *with her own good will and assistance*. νῦν μὲν γὰρ Μενέλαος ἐνίκησεν σὺν Ἀθήνῃ. *Hom. Il.* iii. 439.

τὰν φόνον, *her, who was the murderer, subsequently, of Pelias*. The construction is the same as that in Aristophanes, *Thesm.* 535,—

ταύτην ἑῶσαι τὴν φθόρον τοιαῦτα περιβρίζειν. Euripides, *Iphig. Aul.* 794, calls Helen τὰν κύκνου δολιαύχενος γόνον. ‘Mea Glycerium,’ in Terence, is well known. It is a common construction, by which the gender of an adjective or article is determined, not by the substantive expressed, but by the idea which it implies.

251. *μίγεν, they had experience of.* εἰσόκεν ἀνθρώποισι διοτρεφέεσσι μιγείης. *Hom. Od.* v. 378. φεύγε θαλάττῃ συμμίσγειν. *Callim. Epigr.* xix. 3.

253. ἐπεδείξαντ’ ἀγῶν’ ἐσθᾶτος ἀμφίς. Böckh proposed ἐπεδείξαντ’ ἀγῶν’, in place of the older reading ἐπεδείξαντο κρίσιν ἐσθᾶτος, to avoid an anapaest in the antepenultimate foot of the epode, in place of a spondee—not a trochee, as Dissen, and after him Donaldson, states. Certainly nothing but a spondee occurs in the corresponding place of any epode in the present hymn. Hermann proposed ἐπέδειξαν κρίσις, i. e. κρίσις; as φάτις is used for φάτις, *Pyth.* iii. 112. But Böckh objects to the plural number, and doubts whether ἐπιδείξασθαι κρίσιν, even in the singular, be an admissible expression. Hermann afterwards conjectured ἐπιδείξαντο κρίμ’. Kayser is induced, by the words of the scholiast—ἐν τοῖς ἀγῶσιν ἐπεδείξαντο τῶν μελῶν τὴν ἀνδρείαν καὶ τὴν κρίσιν ἀγωνιζόμενοι περὶ ἐσθῆτος—to think that ἀκμάν was the word really used by Pindar; for he thinks ἀνδρείαν corrupt, and reads ἀδροτήτα, which he supposes to be an interpretation of ἀκμάν. All the proposed alterations are violent, and rest on no authority; but it is impossible to deny the probability of corruption in the passage.

— ἐσθᾶτος ἀμφίς. Buttmann, in his masterly criticism on ἀμφίς and ἀμφί, quotes the words of this passage, in support of his position, that ἀμφίς means *away from—separate—without*; and translates them, *without clothes*; i. e. *naked*. He observes that such an expression refers naturally and beautifully to γυῖων and ἐπεδείξαντο. Dissen and Böckh reject this interpretation, and adopt that of the scholiast, who quotes Simonides as authority for saying, that in the Lemnian games “a robe was the prize.”

254. *And then the fated day or night received the seed of your splendid fortune in a foreign land.* σπέρμ’ is Hermann’s excellent emendation for περ, which vitiated the metre, according to Böckh’s

arrangement, and also began a verse with an enclitic word. The initial σ of $\sigma\pi\epsilon\rho\mu'$ might very easily be lost in the final σ of $\alpha\lambda\lambda\omicron\delta\alpha\pi\alpha\iota\varsigma$, and $\pi\epsilon\rho\mu'$, not being intelligible, was altered to $\pi\epsilon\rho$. If $\pi\epsilon\rho$ be retained, we must read $\acute{\alpha}\kappa\tau\acute{\iota}\nu\alpha\varsigma$, and the construction will be different.

255. $\acute{\upsilon}\mu\epsilon\tau\acute{\epsilon}\rho\alpha\varsigma\ \acute{\alpha}\kappa\tau\acute{\iota}\nu\omicron\varsigma\ \delta\lambda\beta\omicron\upsilon=\acute{\upsilon}\mu\epsilon\tau\acute{\epsilon}\rho\omicron\upsilon\ \lambda\alpha\mu\pi\rho\omicron\upsilon\ \delta\lambda\beta\omicron\upsilon$.

256. $\acute{\alpha}\mu\alpha\rho\ \eta\ \nu\acute{\upsilon}\kappa\tau\epsilon\varsigma$ is a phrase, expressing indefinite time—*about* that time the circumstance occurred; which is called $\mu\omicron\iota\rho\acute{\iota}\delta\iota\omicron\upsilon$, *fatal*, because the family of Arcesilaus was destined to spring from this intercourse of the Argonauts with the Lemnian women.

For there the race of Euphemus having been begotten, arose in successive generations.

258. An old reading was $\eta\theta\epsilon\sigma\iota\nu\ \acute{\alpha}\nu$, which Hermann retains, thinking $\acute{\alpha}\nu$ is used for $\acute{\alpha}\nu\acute{\alpha}$. Calliste was the older name of Thera. $\acute{\epsilon}\nu\ \tau\eta\ \nu\acute{\upsilon}\nu\ \Theta\acute{\eta}\rho\eta\ \kappa\alpha\lambda\epsilon\omicron\mu\acute{\epsilon}\nu\eta$, $\pi\rho\acute{\omicron}\tau\epsilon\rho\omicron\nu\ \delta\acute{\epsilon}\ \text{Καλλίστη}\ \tau\eta\ \alpha\upsilon\tau\eta\ \tau\acute{\alpha}\upsilon\tau\eta$. *Herod.* IV. 147.

$\text{Καλλίστη}\ \tau\acute{\omicron}\ \pi\acute{\alpha}\rho\omicron\iota\theta\epsilon$, $\tau\acute{\omicron}\ \delta'\ \acute{\upsilon}\sigma\tau\epsilon\rho\omicron\nu\ \omicron\upsilon\acute{\nu}\omicron\mu\alpha\ \Theta\acute{\eta}\rho\eta$,
 $\text{Μήτηρ}\ \epsilon\upsilon\acute{\iota}\pi\pi\omicron\upsilon\ \pi\alpha\tau\rho\acute{\iota}\delta\omicron\varsigma\ \eta\mu\epsilon\tau\acute{\epsilon}\rho\eta\varsigma$. *Callim. Fr.* 112.

260. *Vid. v.* 51, and 270.

262. *Having hit upon wise counsels for governing the city of (the goddess) Cyrene, (who sits) upon a golden throne.*

263. $\gamma\nu\acute{\omega}\theta\iota\ \tau\acute{\alpha}\nu\ \omicron\iota\delta\iota\pi\acute{\omicron}\delta\alpha\ \sigma\omicron\phi\acute{\iota}\alpha\nu$, *learn the wisdom of Œdipus; i. e. learn the meaning of an enigma.* Œdipus was celebrated as an unraveller of riddles. Pindar means, therefore, that Arcesilaus should apply his skill, in making out the meaning of the enigma which he is now about to hear. *Vid. Introduction, p. 83.* Horace probably had this passage in his mind, *Od.* IV. 14. 53,—

‘ Gens quæ cremato fortis ab Ilio

‘ Jactata Tuscis æquoribus sacra

‘ Natosque maturosque patres

‘ Pertulit Ausonias ad urbes,

‘ Duris ut illex tonsa bipennibus

‘ Nigræ feraci frondis in Algido,

‘ Per damna per cædes, ab ipso

‘ Ducit opes animumque ferro.’

The enigma which Pindar has here set forth is thus explained by Müller :—

“ Arcesilaus ruled with harshness, and protected his power by foreign mercenaries; and the poet doubtless advised him with good reason, although without success, ‘not to destroy with sharp axe ‘the branches of the great oak (the nobles of the state,) and disfigure its beautiful form; for that even when deprived of its ‘vigour, it gives proof of its power, when the destructive fire of ‘winter (of insurrection,) snatches it; or, having left its own place ‘desolate, it serves a wretched servitude, supporting with the other ‘columns the roof of the royal palace,’ (*i. e.* if the people, in ‘despair, throws itself under the dominion of a foreign king.) But ‘the soothing hand with which the poet advises that the wounds of ‘the state should be treated, was not that of Arcesilaus, celebrated ‘only for his boldness and valour. For these reasons he was the last ‘in the line of the princes of Cyrene, (after 457 B. C.) and a democratical government succeeded. His son Battus took refuge in the ‘islands of the Hesperides, where he died; and the head of his ‘corpse was thrown by these republicans into the sea.”

Hist. Dor. B. III. ch. ix. 13.

263. εἰ γάρ τις, *if any one.* γάρ is pleonastical. It is commonly used in introducing a fresh narrative or episode.

263-5. εἰ ἐξερείψαι—διδοῖ. When εἰ is used with an optative, followed by an indicative, it must often, as in the present passage, be construed, *though*: *i. e.* if anything is determinately asserted by the conclusion, whereas the premises suppose only a possible case—*though one should destroy it, yet it gives proof.*

265. δίδοι ψᾶφον, *gives a proof of its strength.* It is a legal phrase, and means—*to give judges the power of determining.*

266. *If ever at last it comes to the winter fire.*

οὐδ' ἔμειν' ἐλθεῖν τράπεζαν νυμφίαν. *Pyth. III. 16.*

267. σὺν κίονεσσιν ἐρειδομένα, *supported by the aid of pillars.* He means the architrave, *i. e.* the beam which rests on the capital of a pillar. ἐρειδομένα may also be construed absolutely, in the sense of *resting,—standing*;—*the architrave, together with the pillars, standing firmly, supports the roof.*

267. δεσποσύναισιν is an adjective—*belonging to a lord* ; as, *Æsch. Pers.* 586,—δασμοφοροῦσιν δεσποσύνοισιν ἀνάγκαις, *imposed by a master.*

268. μόχθον ἀμφέπει, i. e. μοχθεῖ. νῦν δὲ παρ' Αἰγίοχῳ κάλλιστον ὄλβον ἀμφέπων ναίει. *Isthm.* III. 76.

270. On the word *Pæan*, Müller has the following remarks :—
 “ The name clearly betokens a healing deity ; and though the poet
 “ indeed speaks of him as a separate individual, and the physician
 “ of Olympus, yet this division appears to have been merely poetical,
 “ without any reference to actual worship ; since from very early
 “ times the ‘ Pæan ’ had, in the Pythian temple, been appointed to
 “ be sung in honour of Apollo. The song, like other hymns, derived
 “ its name from that of the god to whom it was sung. The god was
 “ first called Pæan, then the hymn, and lastly the singers themselves.
 “ Now we know that the Pæan was originally sung at the cessation of
 “ a plague, and after a victory ; and generally, when any evil was
 “ averted, it was performed, as a purification from the pollution.
 “ The chant was loud and joyous, as celebrating the victory of the
 “ preserving and healing deity. Besides the Pæans of victory,
 “ however, there were others, which were sung at the beginning of
 “ battle ; and there was a tradition, that the chorus of Delphian
 “ virgins had chanted ‘ Io Pæan ’ at the contest of Apollo with the
 “ Python. The Pæan of victory varied according to the different
 “ tribes : all Dorians, *viz.* Spartans, Argives, Corinthians, and Syra-
 “ cusans, had the same. This use of the Pæan, as a song of rejoicing
 “ for victory, sufficiently explains its double meaning ; it bore a
 “ mournful sense in reference to the battle, and a joyous sense in
 “ reference to the victory. Apollo, under this name, was therefore
 “ either considered as a destroying (from παίω,) or as a protecting
 “ and healing deity, who frees the mind from care and sorrow ; and
 “ accordingly the tragedians, by an analogical application of the
 “ word, also called Death, to whom both these attributes belonged,
 “ by the title of Pæan. And thus this double character of Apollo,
 “ by virtue of which he was equally formidable as a foe, and welcome
 “ as an ally, was authorized by the ambiguity of his name.”

Hist. of Dorians, Book II. VI. 4.

270. τιμῇ φάος, *increases your glory.*

273. ἐπὶ χώρας αὐτῆς ἔσσαι, *to put it back into its place*; i. e. to restore tranquillity to a disturbed state. εὖ δὲ θέμεν τὸ κακῶς κείμενον ἀργαλέον. *Theogn.* 846. χώρα means *right place*; as, τοὶ δ' ἔβαν εἰς χώραν. *Theocr.* xv. 57.

275. τὴν δὲ τούτων ἐξυφαίνονται χάριτες, *the glory of this is prepared* (literally, *woven*, v. 141.) *for you*.

276. τλᾶθι θέμεν, *condescend to bestow*.
ὃ δώματ' Ἀδμήτει, ἐν οἷς ἔτλην ἐγὼ
θῆσαν τράπεζαν αἰνέσαι. *Eurip. Alcest.* 1.

277. *Amongst other sayings in Homer, do you, pondering on its meaning, carefully observe this.*

278. ἐσθλὸν καὶ τὸ τέτυκται, ὅτ' ἄγγελος αἵσιμα εἰδῆ.
Hom. Il. xv. 207.

— Herodotus and Xenophon use πορσύνω in the sense of—*to perform diligently, to be busy about a thing*. τὰ τοῦ θεοῦ πορσύνειν. *Herod.* ix. 7; *to perform sacred rites*. ὥς δὲ τὸ τοῦ ποταμοῦ αὐτως ἐπορσύνετο. *Xenoph. Cyrop.* vii. v. 17; *was executed*. Hesychius explains the word by κοσμεῖ, θεραπεύει. Apollonius Rhodius uses it in this sense, iii. 1124,—οἱ δέ σε πάγχυ θεὸν ὥς πορσανέουσι. Pindar uses it, *Ol.* vi. 33, in the sense of *taking care of*; ἐκέλευσεν ἥρωι πορσαίνειν δόμεν Εἰλατίδα βρέφος. In the present passage it means *diligently observe*. Homer uses the word three times, always applied to a bed—κείνου πορσυνέουσα λέχος. *Il.* iii. 411; and λέχος πόρσυνε καὶ εὐνήν. *Od.* iii. 403; vii. 347. In all these passages, Bekker adopts the form πορσύνω, not πορσαίνω. Pindar uses both forms.

279. *The muse herself is glorified, when she utters wise song.* ἀγγελία is similarly used for *song*. *Pyth.* ii. 4.

280. ἐπέγνων δικαίαν πραπίδων. A genitive after γνῶναι occurs in Homer, *Il.* iv. 357,—ὥς γνῶ χωρόμενοι; and in *Plato*;—ἀρα γνῶσεται Σωκράτης ὁ σοφὸς δὴ ἐμοῦ χαριεντιζομένου καὶ ἐναντία ἐμαντῷ λέγοντος. *Apol.* 27. A. Αἰσθάνεσθαι, πυνθάνεσθαι, συνιέναι, ἐνθυμεῖσθαι, all govern a genitive case occasionally. In the present passage of Pindar, ἐπέγνων may be interpreted—*had practical knowledge of the justice*. If τι is understood after it, the construction becomes easier, but the passage loses much of its strength.

281. κείνος ἐν παισὶν νέος.

‘Vane, young in years, but yet in counsels old.’

Milton’s Sonnet to Sir H. Vane.

283. *Deprives calumny of her loud (confident) voice.* κελαδεννᾶς ὀρφανοὶ ὕβριος. *Isthm.* III. 26; *free from noisy slander.* ‘Forum-que litibus orbum.’ *Hor. Od.* IV. II. 43. φαεννᾶς, properly, *bright*, when applied to sound, means *loud*. So Sophocles uses the word λάμπω—παιὰν δὲ λάμπει στονόμεσσά τε γῆρυς ὄμανλος. *Ædip. Tyran.* 186.

286. οὐδὲ μακύνων τέλος οὐδέν, *not (procrastinating, not) delaying the accomplishment of any thing*; (and herein he showed his wisdom) *for opportunity has but short measure with men.* (‘Tide and time wait for no man.’) πρὸς ἀνθρώπων, *amongst men*; properly, *at the hands of men.* *Vid. Matth.* §. 590.

287. *He well knows it*; (i. e. the value of taking time by the forelock;) *he attends on him* (i. e. time,) *therefore, as a (diligent and honourable) servant, not as a labouring drudge.* This passage has been interpreted in a great variety of ways. The word δράστας was supposed to be the same as δραπέτης; and as long as this idea prevailed, it was scarcely possible to extract a reasonable meaning out of the sentence. θεραπείων is used by Homer in an honourable sense; in fact, it means *squire*, as applied to a knight; whereas δράστης (from δράω) is a *menial*. δραστήρ seems to be only another form of the word; as *Hom. Od.* XVI. 248,—ἐξ δὲ δρηστήρες ἔπονται. Böckh thinks the meaning of the passage to be,—*In the dispatch of business, he does not labour like a vile slave.* Heyne,—*He seizes favourable opportunities for executing his plans, and does not depend on accident, as on the will of a master.* Dissen,—*He consults the popular will, but with the freedom of a liberal mind; and therefore will not be guilty of any mean act, like a slave, who is compelled to do what his master bids.* In a metaphor so obscurely and briefly enunciated, it is impossible to determine anything with an approach to certainty. The sense attributed by Böckh is the nearest to the words; but that of Dissen is the most pregnant and philosophical. He appositely quotes—καιρῷ λατρεύειν μηδ’ ἀντιπλέειν ἀνέμοισιν.

Phocylid. γνῶμ. 121.

289. ἐκτός, i. e. καλῶν. ἐλαφρόν ὅστις πημάτων ἔξω πόδα ἔχει. *Æsch. Prom. Vinc.* 263. ἴσως ἂν ἐκτός κλαυμάτων ἔχοις πόδα. *Soph. Philoct.* 1260.

290. *Yet he (Demophilus,) as a second Atlas, wrestles with Olympus*, (i. e. contends against an insupportable load of calamity) *away from* (i. e. having been banished from) *his native land and possessions*. χρυσέων δ' Αἴας στερηθεὶς ὅπλων φόνῳ πάλαισεν. *Nem.* VIII. 27. St. Paul, too, sublimely says,—οὐκ ἔστιν ἡμῖν ἡ πάλη πρὸς αἷμα καὶ σάρκα, ἀλλὰ πρὸς τὰς ἀρχάς, πρὸς τὰς ἐξουσίας, πρὸς τοὺς κοσμοκράτορας τοῦ σκότους τοῦ αἰῶνος τούτου, πρὸς τὰ πνευματικὰ τῆς πονηρίας, ἐν τοῖς ἐπουρανίοις. *Ephes.* VI. 12.

291. (But even the gods relent,) *and immortal Jove released the Titans* (from punishment.) The Scholiast on this passage says, that Pindar was blamed for erroneously stating that Jupiter forgave the Titans.

292. Sailors, after a storm, alter their sails : so do you, now that the storm of sedition has burst, alter your policy, and recall Demophilus.

293. νοῦσον, i. e. *exile*.

294. (οἱ Λίβυες) ἀγαγόντες σφεας ἐπὶ κρήνην λεγομένην εἶναι Ἀπόλλωνος, εἶπον. Ἄνδρες Ἕλληνες, ἐνθαῦτα ὑμῖν ἐπιτήδεον οἰκέειν. *Herod.* IV. 158. οἱ δ' οὕτω πηγῆς Κυρῆς ἐδύναντο πελάσσαι Δωριέες. *Callim. Hymn. in Apoll.* 87. The town Cyrene was built on the site of this fountain.

— συμποσίας ἐφέπων, *feasting*.

295. *To give himself up to revelry*. ὁ δ' ἡδονῇ δούς. *Eur. Phæn.* 21 ; *giving himself up to*. And *Æsch. Pers.* 841,—ψυχὴν δίδοντες ἡδονῇ, as Porson reads it : Blomfield and Dindorf abide by MS. authority, and read ψυχῇ δίδοντες ἡδονήν.

Demophilus was young ; and ἦβαν means *the joyous spirit of youth*. ἦβη τερπόμενος παῖζω. *Theogn.* γνῶμ. 567. So νεανιεύεσθαι signifies—to behave wantonly as a young man.

296. ἀσυχία θιγέμεν, *to enjoy repose*. The verb θίγω is found with a dat. *Pyth.* VIII. 22,—ἀρεταῖς κλειναῖσιν Αἰακιδᾶν θίγοισα. And *Pyth.* IX. 42,—τὸν οὐ θεμιτὸν ψεύδει θέγειν. Pindar uses the word ἄπτομαι,

in like manner, with a dative.

ὅσαις δὲ βρότεον ἔθνος ἀγλαΐαις ἀπτόμεσθα. *Pyth.* x. 28.

299. παγὰν ἐπέων, *fountain of verses*. Pindar was a citizen of Thebes; and he says that Demophilus, on his return to Cyrene, will explain to Arcesilaus what a fountain of future praise he has found for him in such a poet. It is probable that Demophilus took refuge at Thebes, as being descended from the Ægidæ.

ARGUMENT OF THE FIFTH PYTHIAN ODE.

The same victory is commemorated in this and the preceding ode. The chariot of the victor had been consecrated at Delphi, by the charioteer Carrhotus, brother-in-law to Arcesilaus. This hymn was sung, probably, at the time of the Carnean festival, and whilst the victorious horses were led in triumphant procession through the Street of Apollo at Cyrene.

The poet begins by a panegyric on wealth, in which he conveys a solemn and profound warning to Arcesilaus, that wealth is then only a blessing, when it is regarded by men as the gift of heaven, intended to stimulate us to noble and great actions, to the cultivation of virtue, and to the attainment of the highest distinctions, such as the chosen favourites of the gods, like Castor, rejoiced to gain. Pindar passes a fine eulogy on Arcesilaus, for the wisdom with which he has used the bounties of Heaven, and for the justice with which he governs his people; reminding him that his Pythian victory has been granted as the reward of his virtues. He then (*v.* 24) desires him to remember how much he is indebted to his kinsman Carrhotus, for the skill and bravery which he had exhibited in winning the race, inasmuch as he alone had brought his chariot out of the course uninjured, and subsequently dedicated it as an offering in the temple of Apollo at Delphi. But all this glory had not been gained without labour. This reflection leads the poet, in a natural and easy way, (*v.* 51) to refer to Battus, the founder of Cyrene, who laboured under an impediment of speech; which defect, however, was miraculously cured, when he attempted to shout at some lions which he fell in with, and who were put to flight at his appearance: thus labour and danger were the forerunners of prosperity. Apollo was the counsellor and protector of Battus; he advised the colonization of Cyrene, as he had of old advised and superintended the occupation of Peloponnesus by the Heracleids. The poet then slides off (*v.* 68) into a personal congratulation, saying that he himself, like the Cyrenians, claimed a descent from the Ægidæ, (some of whom re-

mained at Thebes, and were the immediate ancestors of Pindar; whilst another branch went to Lacedæmon, and became the ancestors of the Cyrenians). But the Cyrenians (*v.* 77) claim the highest descent—even from Troy; for the three sons of Antenor settled there after the Trojan war, having arrived with the Spartan queen, Helen. These heroes were deified, and their worship subsequently recognised by Battus, who built magnificent temples, and cut the famous road along which the victorious procession of Arcesilaus is now passing. Other kings of Cyrene are buried in common sepulchres, but Battus, as the founder of the Grecian settlement, is buried in the Agora. Though in the grave, he is sensible of the glory achieved by his descendant Arcesilaus.—The poem ends with a panegyric on the wisdom (*v.* 102), the eloquence, bravery, love of poetry, and universal accomplishments of the king of Cyrene, and a prayer that the tide of his prosperity may never ebb; but that he may rise to the pinnacle of glory, by gaining a victory at Olympia.

NOTES ON THE FIFTH PYTHIAN ODE.

1. *Wealth has indeed extensive power, when a man, receiving it at the hand of fate, united to pure virtue, gains it as a greatly-prized companion.* ἐστι is understood in the first verse, as *Olymp.* 1. 1,—*ἄριστον μὲν ὕδωρ.*

2. As the long syllable of the 2nd iambus of the 2nd verse in the strophe is not resolved into two short in any other instance in this ode, Hermann alters ἄρετᾱ into ὀργᾱ. But ἀρετᾱ is certainly more likely to have been Pindar's word, as *Olymp.* 11. 10,—

αἰὼν τ' ἔφεπε μόρσιμος, πλοῦτόν τε καὶ χάριν ἄγων
γνησίαῖς ἐπ' ἀρεταῖς.

— ὁ μὰν πλοῦτος ἀρεταῖς δεδαιδαλμένος φέρει τῶν τε καὶ τῶν
καιρόν. *Ol.* 11. 53.

3. ἀνάγη, *may gain* ; literally, *lead home* ; as, *Hom. Od.* III. 272,—*τὴν δ' ἐθέλων ἐθέλουσαν ἀνήγαγεν ὅνδε δόμενδε*. The usage of μετα-νίσσσαι, in *v.* 8, in the sense of *to gain*, which properly means *to pursue*, is something similar.

6. νιν, i. e. *wealth united with virtue*.

7. *From your birth* ; literally, *from the first steps of your life*. *Cic. Ep. ad Fam.* III. 11,—‘*In omni vel honoris vel ætatis gradu.*’ *Lucret.* II. 1123,—‘*Paulatimque gradus ætatis scandere adultæ.*’ ἀκρός implies merely *extremity*.

9. ἔκατι, *by means of*. σεῦ ἔκατι. *Ol.* XIV. 20. ἔκατι ποδῶν εὐ-ωνύμων. *Nem.* VIII. 47.

10. *Who beams a calm down on your happy hearth, after a wintry storm*. ἐστίαν is governed by κατὰ in καταθύσσει. By the “storm,” the poet means the seditions connected with the banishment of Demophilus ; by which Cyrene had been vexed. Castor is properly represented as sending a calm ; for he was not only the tutelary deity of horse-racers, but a propitious god to sailors ; as Horace calls the ‘*Fratres Helenæ, lucida sidera* ;’ *Od.* I. III. 2 ; and again says of them,—

‘*Quorum simul alba nautis
Stella refulsit,
Decidit saxis agitatus humor,
Concidunt venti fugiuntque nubes,
Et minax (quod sic voluere) ponto
Unda recumbit.*’ *Ibid.* XII. 27.

11. *The wise improve even the highest advantages* ; literally, *even power given by the gods*.

12. θεόρτῳ σὺν ὄλβῳ
ἐπὶ τι καὶ πῆμ' ἄγει. *Ol.* II. 36.

13. *Practising*—literally, *walking in—justice*. *To walk in the ways of a virtue, or vice*, is a phrase constantly used in Scripture to signify the practice of it.

14—18. This is a difficult passage, and is by Hermann considered corrupt. μάκαρ seems to be understood in the 14th verse ; and the

only sense which can be extracted from the words, as they now stand, is this:—*You are happy in the first place* (τὸ μὲν,) *inasmuch as you are the king of great cities; your innate excellence* (συγγενὴς ὀφθαλμός) *has this most venerable prerogative of royalty* (γέρας,) *united and tempered by your wise understanding.* Hermann reads ἐπεὶ for ἔχει, putting τοῦτο γέρας in apposition to συγγενὴς ὀφθαλμός, which he translates ‘gentile lumen,’ *the glory of your family.* Kayser approves of the emendation. Certainly it has the merit of getting rid of the necessity of construing συγγενὴς ὀφθαλμός, *inborn—natural—excellence*; a sense which seems inadmissible. Disson quotes the expression in Cicero, ‘lumen probitatis,’ (*de Amicit.* 8.) and Pindar’s own words, Σικελίας ὀφθαλμός, applied to the Emmenidæ. When we say, however, that a person is the *eye* of a country, or family, we use an intelligible phrase; but to call a man *his own eye*, meaning *his own glory*, seems a strange mode of speech. It can scarcely be doubted, that in the 16th and 17th verses the text has been corrupted.

19. The proper apodosis to τὸ μὲν, in v. 14, would be τὸ δέ, instead of δέ.

20. Arcesilaus must be supposed to have gone out of Cyrene, to meet this triumphal procession, which Pindar calls Apollo’s *toy*; i. e. such as he delighted in—his ‘deliciæ.’ So Anacreon, LVI. 8, *Bergk*, calls the rose—Ἀφροδίσιον ἄθρυμα.

‘Floridis velut enitens

‘Myrtus Asia ramulis

‘Quos Hamadryades Deæ

‘Ludicrum sibi roscido

‘Nutriunt humore.’

Catull. LXI. 21.

21. *Therefore let it not slip your memory, as you are being commemorated at Cyrene, in the sweet garden of Venus, to set God* (in the present instance *Apollo*) *over every work*; i. e. to regard him as the giver.

22. Böckh thinks, that “by the garden of Venus” some particular garden is meant, through which the procession was to pass. But as the whole district of Cyrene, including the famous garden of the Hesperides, was renowned for its production of the most beautiful flowers and fruits, it seems more natural to regard the expression as

meaning "the most beautiful of fair places." In the same way he calls Syracuse—τέμενος Ἀρεος. *Pyth.* 11. 2.

25. *Not bringing excuse, that learns not wisdom till it is too late, and is the offspring of after-thought: i. e.* he took the proper steps for securing victory by previous training and discipline, and so does not return home with lame excuses, and the knowledge which is gained by defeat.

ἐν δ' ἀρετὰν ἔβαλεν καὶ χάρματ' ἀνθρώποισι Προμαθέος Αἰδώς.

Ol. vii. 44.

28. *But having been favourably entertained at the water of Castalia (i. e. Delphi,) he has placed around your brow the crown of victory (γέρας) in the chariot-race, along the sacred space of twelve swift courses, which he performed without damaging the harness.*

31.

ᾧθ' ἵππικῶν

ἦν ἡλίου τέλλοντος ὠκύπους ἀγών. *Soph. Electr.* 698.

32. *For he broke nothing of his stout chariot; (literally, no strength of the gear; i. e. harness, trappings, &c.) but there are suspended as an offering (in the temple of Apollo) all the beautiful works of the skilful artists, with which, after he passed over the Crisæan hill, (he came) to the hollow valley and grove of Apollo.* The chariots of Cyrene being famous, Carrhotus might very properly make this offering. The Scholiast erroneously says, that the seat alone of the chariot was thus dedicated.

34. δαίδαλον is used substantively, in the sense of a device.

αὐτὰρ οἱ περόνη χρυσοῖο τέτυκτο

αὐλοῖσιν διδύμοισι· πάροιθε δὲ δαίδαλον ἦεν.

Hom. Od. xix. 226.

35. Hermann understands the hippodromus itself by the 'Crisæan hill,' and reads ἂν for ἐν in the next verse, taking the hollow-valleyed grove of the god to be a periphrasis for Delphi. The Scholiast understands the plain by κοιλόπεδον νάπος: he also says, on *Pyth.* vi. 4, that the city of Delphi was divided into three parts, and that there was a grove in the middle section; but the temple of Apollo was certainly in the highest part of the town. Böckh understands Pindar to mean, that, after his victory, Carrhotus drove his chariot over the Crisæan hill, to Delphi. He properly denies that the course can be

meant by the 'Crisæan hill,' quoting *Pyth.* x. 15,—
 ἔθηκε καὶ βαθυλείμων' ὑπὸ Κίρρας ἄγων
 πέτραι κρατησίποδα Φρικίαν.

36. ἄμειψεν, *passed*. λινοδέσμῳ σχεδία πορθμὸν ἀμείψας. *Æsch.*
Pers. 68.

37. *Therefore* (τὸ) *the dome made of cypress-wood* (in a chapel of the temple of Delphi) *now contains the chariot, close by a statue, which the Cretans famous for the bow placed in the Parnassian building, being the natural growth of a single piece of wood.* It does not appear why the Cretans and Cyrenians should have had the same chapel in the περιβόλος of the temple at Delphi; unless the connexion between the Battiadæ and Crete may account for it: but it is not *necessary* to suppose that each or either had an *exclusive* chapel.

39. κάθεσαν τὸν. This last word was altered by Hermann to θεῶ, taken as a monosyllable: he subsequently however changed his opinion, and now reads καθέσαντο μονόδροπον, thinking the metre of no consequence in an asynartetic verse. The definite article τὸν is clearly inadmissible.

— There seems no good reason for hesitating to translate φυτόν, if taken as an adjective, *formed by nature*; though Hermann denies that the word can admit this sense. If taken substantively, it may mean—a *natural production*, and μονόδροπον, *cut from a single tree*; i. e. the tree must have grown naturally in the shape of a man. It must of course have represented the human form in a very rude manner: possibly it was one of the works of Dædalus, who may have shaped rough pieces of wood into the human figure.

42. φλέγοντι, *celebrate*. φλέγεται δ' ἰοβοστρύχοισι Μοῖσαις. *Isth.*
 vi. 23.

— χάριτες. *Vid. Ol.* iv. 9, and *note*.

44. πεδά is the Æolic form of μετά; probably used here by Pindar to avoid alliteration, since the next word begins with με. καὶ, *even*, (although the labour of the contest was severe.)

46. πετόντεσσι, *out of forty charioteers, you alone were not*

thrown : but Dissen understands Pindar to say, that 40 were upset, and Carrhotus was the 41st.

50. Hermann is wrong, I think, in referring πόνων to some *calamity*, which the poet has not expressed. It means *trouble in general*. Böckh observes, that οὔτε is a less emphatic negation than οὐδέ, when preceded by οὐ.

51. τὰ καὶ τὰ, *abundance of good things*; as, *Ol.* II. 53,—ὁ μὲν πλοῦτος ἀρεταῖς δεδαυδαλμένος φέρει τῶν τε καὶ τῶν καιρόν. ἔπεται, *attends Arcesilaus*. Professor Scholefield interprets ἔμπαν ἔπεται τὰ καὶ τὰ νεμών, *altogether agrees with this, distributing good and bad fortune*. But can it be correct to say that adversity is produced by ὄλβος? more especially when this is spoken of as being πύργος ἄστεος and ὄμμα ξένοισι. (*Vid. Pyth.* VII. 20, *note*.) Battus had his troubles, but was rewarded by great prosperity. He laboured under an impediment of speech; but having come suddenly upon some lions, as he was about to found Cyrene, by the attempt to shout at the beasts, his speech was rendered perfect; the lions fled; and the city was founded. The story of the lions is told by Pausanias, (*X.* xv. 4) in a manner not quite so complimentary to the bravery of Battus; for *he*—not the lions—is said to have run away; and sudden terror is related to have endowed him, as it endowed the dumb son of Croesus, with the power of distinct speech.

52. ὄμμα, *protecting power*. ὄμμα γὰρ δόμων νομίζω δεσπότην παρουσίαν. *Æsch. Pers.* 169. δίκῃ ξεναρκέϊ κοινὸν φέγγος. *Nem.* IV. 12. This sense of the word ὄμμα is akin to that of σκόπος.

54. περὶ δείματι, *through fear*. ἀρχαίῳ περὶ τάρβει. *Æsch. Pers.* 696. μύχοθεν ἔλακε περὶ φόβῳ. *Choëph.* 35. The 547th verse of that play has the word ἀμφί used in a precisely similar sense—ἡ δ' ἀμφὶ τάρβει τῷδ' ἐπώμωξεν πάθει—where Blomfield reads ἀμφιταρβεῖ, and Butler ἀμφιταρβῆς. But neither alteration is necessary.

55. *The voice that came from across the sea*, means the voice of Battus.

56. ἀρχαγέτας, *the author, adviser, of the expedition*.

58. *That he might not fail to make good his oracles given to Battus, the ruler of Cyrene*. *Æsch. Eumen.* 361,—θεῶν δ' ἀτίλειαν ἐραῖσι λιταῖς ἐπικραίνειν.

59. The allusion to the cure of Battus' defective speech naturally leads Pindar to speak of the healing art of Apollo: he introduces *ἐννομίαν*, *love of order and obedience to law*, in reference to the civil disturbances of Cyrene, now so happily ended.

65. Hermann divides this line thus:—

μαντεῖον·
τῷ καὶ Λακεδαίμονι.

The word *καί*, which is here restored, was rejected by Böckh, but is found in all the MSS. Hermann observes that *μαντήιον* is not a Pindaric form; and he accordingly alters *v.* 75—

Καρνεῖα·
ἐν δαίτῃ σεβίζομεν.

And *v.* 46—

μναμεῖον.
ἐν τεσσαράκοντα γάρ.

It is certainly remarkable that these three violations of Pindaric form should all occur in this ode, in the same place, and verse, *viz.* the 7th line of the strophe and antistrophe: and Hermann's disposal of the several corresponding verses seems preferable to that adopted by Böckh.

For this reason (because he is the god of oracles and prophecy) *he also planted the brave descendants of Hercules and Ægimius in Lacedæmon, Argos, and the divine Pylos.* The Dorians invaded Peloponnesus by the authority and command of the oracle of Delphi.

67. *ἔνασσαν*, *he settled*, i. e. *ordered them to inhabit*. Matthiæ says that *ναίω* is neuter, and means *to dwell*; but that *νάσσω* is transitive, and means *to settle*. *Ἰν' ὑπὸ δειράσι νιφοβόλοις Παργασοῦ κατενάσθην.* *Eur. Phæn.* 206; *I was appointed to dwell.* καὶ κέ οἱ *Ἀργεῖ νάσσα πόλιν, καὶ δώματ' ἔτενξα.* *Hom. Od.* iv. 174; *I would have given him a city to dwell in*; where the word is not quite in the same sense. Other scholars maintain that *ἔνασσαν* comes from *ναίω*; *νάσσω* being a different word, and signifying *to crowd, fill, or squeeze.* (*Vid.* Liddell and Scott's *Lexicon*, *v.* *ναίω*, *ad fin.*) Perhaps *peopling* may be the primary idea of either word.

69—76. I take the following translation and remarks on this difficult passage from Mr. Donaldson:—"They say (*γάρνουντι*) that "my glorious descent was from Sparta; sprung from whence, my

“ancestors, the *Ægidæ*, went to *Thera*, (not without the sanction of the gods, but some power of fate was leading on (i. e. diffusing) the festival celebrated with the sacrifice of many victims;) and having received thy *Carnea*, oh *Apollo*! from thence (i. e. from *Thera*,) we (i. e. the *Ægidæ* of *Thebes*) honour in our banquet the illustrious city of *Cyrene*. Pindar does not seem to have been ignorant of the more authentic legend with regard to the *Ægidæ* at *Sparta*; namely, that when the *Æolian* *Bœotians* dispossessed the *Cadmeans*, the *Ægidæ*, a tribe of the latter, mostly joined the *Dorians* and *Heracleids*, and with them invaded the *Peloponnesus* 20 years after. In the 6th *Isthmian*, v. 15, he distinctly calls the *Ægidæ* (whom he here speaks of as sprung from *Sparta*, γεγενναμένοι ἀπὸ Σπάρτας) the offspring of *Thebes* (ἐκγονοι.) There, however, he is praising a *Theban*; here, a *Cyrenian*: and in order to compliment *Arcefilaus*, he is willing to allow that *Thera* was the common metropolis of the *Theban* and *Cyrenian* *Ægidæ*, and he explains the religious connexion between *Thebes* and *Cyrene* on that supposition.”

72. πολύθυτον ἔρανον, the religious rites of the *Carnean* festival; literally, a contribution accompanied by many sacrifices.

εὐνομώτατον ἐς ἔρανον φίλαν τε Σίπυλον. *Ol.* I. 37.

73. The sons of *Antenor*, who, according to the legend adopted by Pindar, settled at *Cyrene*, were *Glaucus*, *Acamas*, and *Hippolochus*. Some say that they came with *Menelaus* and *Helen*, and were driven by a storm on to the coast; and several circumstances seem to point out *Antenor*, as likely to have received consideration at the hands of the Greeks. He is related, *Iliad*, III. 205, to have entertained *Ulysses* and *Menelaus* hospitably, when they were sent to demand satisfaction of the *Trojans*, before warlike measures were adopted. He recommends the restoration of *Helen*, *Iliad*. VII. 347. There was a constant tradition that he betrayed *Troy* to the Greeks; and that when the town was sacked, a panther's skin was put over the door of his house, to protect it from harm,—a circumstance mentioned by the Scholiast on *Aristoph. Aves*, 934, who quotes as his authority the *Ajax Locrensis*, a lost play of *Sophocles*—

καταστίκτου κυνὸς

σπολὰς Λίβυσσα, παρδαληφόρον δέρος. *Frag.* 16.

The “hill of the *Antenoridæ*” was near *Cyrene*.

79. *And the men, whom Aristoteles (another name for Battus) brought (subsequently, to Cyrene,) entertaining (οἰχνέοντες) kindly with sacrifices the nation of skilful chariot-drivers, admit them, offering them gifts; i. e. the colonists, under Battus, recognised and increased the worship of the Antenoridæ. Battus is called Aristoteles by Callimachus,—*

ἐκ δέ σε (i. e. Apollo) Θήρης

οὔλος (that was rendered sound in speech) Ἀριστοτέλης Ἀσβυστίδι
πάρθετο γαίῃ. *Hymn. Apoll.* 74.

80. οἰχνέοντες, literally, *approaching*.

θεοὺς ὁσίοις θοίνοις ποτινισσομένα. *Æsch. Prom. Vinc.* 530.
καὶ θυσίῃσι σφέας μετήϊσαν. *Herod.* VII. 178.

82. ἀνοίγων, because Battus opened the Libyan sea to strangers.

83. *And he enlarged the sacred groves of the gods: or μείζονα may be taken as if it were positive,—great.*

84. *And he laid down the straight level (πεδιάδα) road, so that it could be trodden on by horses, cut out of the rock (σκυρωτάν) for the processions dedicated to Apollo, which have the effect of protecting men: and there he lies buried, apart (from other sepulchres,) at the extremity of the forum.*

85. πλαγχθεῖς πλατείας πεδιάδος θ' ἀμαξιτοῦ. *Eurip. Rhes.* 283.

87. σκυρωτάν ὁδόν, means, *a road cut out of solid rock*; from σκῦρον, *the chippings of stone*; which word seems connected with σκιρός, *hard, solid*. It seems improbable that Pindar would mention the making of a road, amongst the notable acts of a king, unless there were something extraordinary in its structure, or nature; and therefore I have adopted the translation of Böckh, in preference to the common interpretation of *paved*. The expression ἔμμεν ἰππόκροτον gains considerable force, if we understand the road to have been cut through a rock previously impassable. Böckh quotes a curious passage from an Italian traveller, named Della-Cella, who visited the ruins of Cyrene, (unfortunately he paid a very short visit,) and who describes the remains of a very splendid street, which, he says, “is not only “cut out of the living rock, but is backed (*fiancheggiata*) on both “sides by a long line of square tombs, 10 feet high, each of which is

“of one solid piece, cut out of the rock.” This is a very interesting extract, and leads one to regret that the ruins of Cyrene have not hitherto attracted greater attention. Apollo was particularly worshipped as ἀλεξίκακος—ἀποτροπαῖος, ‘averruncus’; and the object of processions in his honour was, to pray for his protecting hand. The ‘Carmen Sæculare’ of Horace is a sufficient proof of this.

87. Battus was buried in the *forum*, as being the founder of a colony. His tomb was famous, as we learn from Catullus, vii. 3,—

‘Quam magnus numerus Libyssæ arenæ
‘Laserpiciferis jacet Cyrenis,
‘Oraclum Jovis inter æstuosi
‘Et Batti veteris sacrum sepulcrum.’

— πρυμνὸν ὑπὲρ θέναρος. *Hom. Il.* v. 339.

89. τόθι λύτρον συμφορᾶς οἰκτρᾶς γλυκὺ Τλαπολέμφ
ἴσταται Τιρυνθίων ἀρχαγέτα
ὥσπερ θεῶ,
μήλων τε κνισσάεσσα πομπὰ καὶ κρίσις ἀμφ’ ἀέθλοις.

Ol. vii. 77.

Vid. note on v. 79.

90. *The rest of the canonized kings lie buried apart from him, having received their allotted sepulchres before the houses.* It is not certain how πρὸ δωμάτων should be taken; whether it means *in the streets*, or, *in front of their palaces*, or, *in front*—i. e. *before you come to—the city*; possibly along the σκυρωτὴ ὁδός. A superstitious and excessive reverence for the dead was a strong characteristic of the Cyrenians, to be accounted for, probably, by their contiguity to Egypt; and it is likely that the tombs of the dead were really πρὸ δωμάτων, amongst the dwellings of the living.

92. If the punctuation and reading of the text are preserved, the passage must be construed—*great is the excellence (ἔστι understood,) which is moistened with the refreshing dew, and the showers of the song of the revel.* But ῥανθείσα cannot be put for ῥαινομένη. It is better to read μεγάλην ἀρετὴν—ῥανθείσαν ὑποχεύμασιν, and remove the stop after this last word. *They probably (σου, not τοι) hear in the tomb (χθονίᾳ φρενί) of the great glory which has been sprinkled with the refreshing dew and streams of comus-songs, a bliss that belongs to them, and a glory partaken of in common by themselves and their descendant, and justly due to Arcesilaus.*

93. *ραίνω* is similarly used, *Pyth.* viii. 57,—

Ἄλκμᾶνα στεφάνοισι βάλλω, *ραίνω* δὲ καὶ ὕμνῳ.

τάνδ' ἐπιστείχοντα νᾶσον *ραίνεμεν* εὐλογίαις. *Isthm.* v. 21.

νεοθαλῆς δ' αὖξεται

μαλθακᾷ νικαφορία σὺν αἰοιδᾷ. *Nem.* ix. 48.

95. The dead are represented as taking an interest in the glories of their posterity, *Ol.* viii. 79,—

κατακρύπτει δ' οὐ κόνις

συγγόνων κεδνὰν χάριν.

And *Ol.* xiv. 20,—

μελανοτειχέα νῦν δόμον

Φερσεφόνας ἔλθέ, Ἀχοῖ, πατρὶ κλυτὰν φέροισ' ἀγγελίαν.

97. αἰοιδᾷ νέων, *this song of the chorus*; an interpretation which it would be unnecessary to give, were it not for the strange idea of Böckh, that the word νέων means *the body of 300 young men*, who formed the retinue of the Cyrenian, as of the Spartan, kings.

— χρυσάορα is variously interpreted: according to its etymology, it need only mean — *having a golden appendage*; from χρυσός and αἶρω. The word ἄορ certainly means only a *sword*, in Homer; but that may be because the sword was, κατ' ἐξόχην, *the instrument* to have suspended from the person. χρυσάορος (which is a more common form than χρυσάωρ) is by later writers applied to Ceres, Orpheus, and others, who were not represented as bearing swords, but sickles, &c.; and Böckh here interprets the word—*with a golden lyre*. It may perhaps mean—*armed with a golden bow*.

98. *Because he has gained from Delphi this graceful song, which is the recompense (λυτήριον, quasi λύτρον) of the expenses he has incurred, uttered in commemoration of victory.*

99. λυτήριον is used much in the same way by Sophocles, *Trachin.* 553,—

ἧ δ' ἔχω, φίλαι,

λυτήριον λύπημα, τῇδ' ἑμὶν φράσω.

where the Scholiast explains λυτήριον λύπημα, by τῆς λύπης ἵαμα.

101. *I speak what all the world says; he has (literally, nourishes for himself) an understanding beyond his years. In eloquence and bravery, he is amongst men what the long-winged eagle is amongst*

birds. His courage in battle (literally, his strength of contest) is as it were a bulwark (to his country.) In the studies of the Muses, he shows himself no novice, (literally, well-feathered,) even from his birth, as well as a skilful charioteer; and (in a word) he aspires to success in every branch (literally, road) of pursuits, that are considered honourable in his country.

107. ἐν Μούσαις εἶναι, signifies—to study literature in any branch.

ὅσοι μὲν οὖν γραφάς τε τῶν παλαιτέρων

ἔχουσιν, αὐτοὶ τ' εἰσὶν ἐν μούσαις ἀεὶ. *Eurip. Hippol.* 451.

— The poetic flight of the Muse was a common expression;—hence, a student is called πότης, winged.

εἴη μιν εὐφώνων πτερύγεσσιν ἀερθέντ' ἀγλαῖς

Πιερίδων. *Isthm.* 1. 64.

Horace says of Pindar,—

' Multa Dircaeum levat aura cygnum,

' Tendit, Antoni, quoties in altos

' Nubium tractus.' *Od.* IV. 11. 25.

And of himself,—

' Non usitata nec tenui ferar

' Penna biformis per liquidum æthera

' Vates, nec in terris morabor

' Amplius.' *Od.* II. xx. 1.

' Jamjam residunt cruribus asperæ

Pelles, et album mutator in alitem

' Superna, nascunturque leves

' Per digitos humerosque plumæ.' *Ibid.* 9.

— ἀπὸ μητρός φίλας, from his birth; as μητρόθεν is used by Æschylus,—

ἀλλ' οὔτε νιν φυγόντα μητρόθεν σκότον,

οὔτ' ἐν τροφαῖσιν, οὔτ' ἐφηβήσαντά πω,

οὔτ' ἐν γενείου συλλογῇ τριχώματος,

Δίκη προσεῖδε καὶ κατηξίωσατο. *Sept. c. Theb.* 664.

But Dissen is wrong, when, in corroboration of this sense, he quotes Æsch. *Choëph.* 422,—ἀσαντος ἐκ μητρός ἐστι θυμός for ἐκ μητρός in that passage means—inherited from my mother.

109. τελεῖ, gives—assures to him.

ταῦτά κέ οἱ τελέσαιμι μεταλλάξαντι χόλοιο. *Hom. Il.* ix. 157.

112. ἔχειν, i. e. ἔχειν δύνασιν.

113. Böckh says that χρόνον is put for βίον; *may no stormy autumn-blast of adversity mar his life*. Dissen translates χρόνον, *the fruits of time*; and denies that the word can mean *life*; observing, that if Pindar had *meant* βίον, he would have *written* βίον; but this is a flippant and unsound objection; for, at the end of the first Olympic ode, Pindar uses the word χρόνον exactly in the same sense, and in a passage that resembles the present:—

τὸ δ' ἔσχατον κορυφούται
 βασιλεῦσι. μήκετι πάπταινε πόρσιον.
 εἴη σέ τε τοῦτον ὑψοῦ χρόνον πατεῖν. Ol. I. 113.

116. *I pray that Jupiter may hereafter add (ἐπὶ δόμεν) this glory (i. e. victory) at Olympia, to the family of Battus*. This shows that Arcesilaus was preparing to send a chariot to Olympia, where he subsequently gained the victory, *Ol. 80. B. C. 460.*

ARGUMENT OF THE SIXTH PYTHIAN ODE.

Xenocrates, the brother of Thero of Agrigentum, won the chariot-race in the 24th Pythiad, B. C. 494. His son Thrasybulus was his charioteer on the occasion, and to him this ode is addressed. The poet begins by telling him that an eternal song of praise is laid up for him at Delphi: he calls it a treasure, such as no hand of time or violence of tempest can impair; that it carries joy to his father, whom Thrasybulus delights to honour. He compares him to Achilles, who was instructed by Chiron to honour his father next to the gods. He tells him that his glory is equal to that of Antilochus, who, when his father Nestor was in danger at the Trojan war, defended him, though it was at the price of his own life. But this is an old story. Thrasybulus is a living instance of a man doing honour to his father, by treading in his footsteps, and imitating him in the wisdom with which he lays out his riches, and encourages and cultivates literature: he is also a sweet companion, and his speech is as pleasant as honey.

The ode was probably sung at the place of the games (*vid. Introd. p. 85, note*) and in a procession either to a temple, or the house of the victor. (*Ibid. p. 86.*)

NOTES ON THE SIXTH PYTHIAN ODE.

1. *Listen ; for I sing a song* (literally, *I plough a field*,) *whether* (you like to call it) *of wanton-eyed Venus or the Charites, going to the everlasting centre of the resounding earth.* He may call his song one dedicated to Venus, inasmuch as it was about a beautiful youth.

2. ἄρουραν. At *Olymp.* ix. 25,—

ἀγγελίαν πέμψω ταύταν,

εἰ σύν τινι μοιριδίῳ παλάμα

ἐξαίρετον Χαρίτων νέμομαι κᾶπον,—

the same image is repeated.

— The earth is said to be ἐρίβρομος, from the subterranean thunders heard at Delphi ; and an answer from an oracle was usually accompanied by strange noises.

‘ Vix ea fatus eram ; tremere omnia visa repente

‘ Liminaque laurusque dei, totusque moveri

‘ Mons circum, et mugire adytis cortina reclusis.’

Virg. Æn. iii. 90.

And *Æn.* vi. 98,—

‘ Talibus ex adyto dictis Cumæa Sibylla

‘ Horrendas canit ambages, antroque *remugit*.’

Milton apparently alludes to this, in his Ode to the Nativity,—

‘ The oracles are dumb ;

‘ No voice or *hideous hum*

‘ Runs through the arched roof in words deceiving :

‘ Apollo from his shrine

‘ Can no more divine,

‘ With hollow shriek the steep of Delphi leaving.’ *v.* 173.

4. ἀένναον. The MS. reading for this word being ἐς ναόν, which vitiates the metre, Hermann altered it to ἀένναον. Subsequently however he became convinced that ἀένναος is a corrupt form of ἀέναος : he therefore revoked his alteration of the present passage,

and proposed, in a note on *v.* 117 of his edition of the *Ion* of Euripides, to read *ἐς ναῖον*. Dissen however insists on retaining *ἀένναον*, which he says is *necessary*, as an antithesis to *ἐριβρόμον*, which word he construes *shaken*. He is clearly wrong in speaking of any necessary *opposition* being conveyed by the words *ἐριβρόμος* and *ἀέναος*; and Hermann's correction *ἐς ναῖον* is desirable, if the analogy furnished by *προναῖος* will justify the coinage of the simple word *ναῖος*.

4. The word *προσοιχόμενοι* means that the poet went to the temple *by his ode*, not *in person*.

7. *ἐτοῖμος* is similarly used, *Ol.* vi. 12,—*Ἀγῥσία, τίν δ' αἶνος ἐτοῖμος*. *ὑμνων θήσανρος* is a mere periphrasis for *ὑμνος*; and *τετεῖχιστα* is used in support of the same image;—*a treasury of song is laid up ready prepared for you in the rich temple* (literally, *grove*.) By a '*treasury of song*,' Dissen understands *not* this ode, but the glory of victory, which will furnish matter for song. The chariot of Xenocrates may have been offered up at Delphi, as was that of Carrhotus. *Pyth.* v. (*Argument*.)

9. Θεσσαλοῦ ἐπ' Ἀλφειῷ
ῥέεθροισιν αἶγλα ποδῶν ἀνάκειται. *Ol.* xiii. 36, *note*.

10. τὸν, *which song*.

' Exegi monumentum ære perennius,
' Regalique situ Pyramidum altius,
' Quod non imber edax non Aquilo impotens
' Possit diruere.' *Hor. Od.* III. xxx. 1.

— *ἐπακτός*, *brought against*, often conveys the sense of hostility.

στράτευμ' ἐπακτὸν ἐμβεβληκότα. Æsch. Sept. c. Theb. 583.

στρατὸν λαβὼν ἐπακτόν. Soph. Trachin. 259.

12. *ἄνεμος* is the common MS. reading; but *ἄνεμοι*, in Kayser's. The plural was adopted by Böckh, from the Scholiast; to which Hermann objects, that it improperly makes *οι* short, being the last syllable of a '*pæon primus*:'—*ὄντ' ἄνέμοι*. He therefore retains *ἄνεμος*, with the verb *ἄξιοι* plural, it being not unusual for the verb to be in the plural, when it is governed by two substantives, though separated by disjunctive particles, especially when *τε* forms part of the disjunctive word. Dissen appositely quotes *Eurip. Alcest.* 360,—

καί μ' οὐθ' ὁ Πλούτωνος κύων,
οὐθ' οὐπὶ κόπη ψυχοπομπὸς ἄν γέρων (Χάρων, *Dind.*)
ἔσχον. *Vid. Pyth. iv. 179, note.*

13. *χέραδι*. All the editors reject the reading *χεράδει*, which Mr. Donaldson says is a corruption, introduced by grammarians. But *χέραδος* is the form used by Homer,—

καὶ δέ μιν αὐτὸν
εἰλύσω ψαμάθοισιν ἄλῃς χέραδος περιχεύας
μυρίον. *Il. xxi. 319.*

And the Etym. M. who explains the word by *a collection of mud, stones, and shells, formed by the stream of a river*, adds—καὶ Πίνδαρος εἶπε χεράδει σποδέων, which last word Böckh has corrected to *στ Πυθίων*. Hesychius also explains *χέρας* to be *a heap of stones*; but *χέραδος*, *a quantity of mud, shells, and stones*. Kayser therefore seems perfectly right in defending *χεράδει*. Dawes (*Misc. Crit.* p. 72, ed. Kidd) denies the existence of the form *χέρας*.

14. *τυπτόμενον*, *carried away by—destroyed*. This reading, proposed by Hermann, is evidently better than *τυπτόμενοι*, which Böckh interprets—*violently dashing against it*.

— *The face* (i. e. the beginning of the song being illuminated) *by bright light, shall relate a victory in the chariot-race gained in the Crissæan glens, famous in the tongues of men; (the glory of which is) partaken of by your father, oh Thrasybulus, and your family, as well as yourself*. *πρόσωπον* is similarly applied, *Ol. vi. 3*,—

ἀρχομένους δ' ἔργου πρόσωπον χρῆ θέμεν τηλαυγές.

As the hymn is the messenger of good news, it is naturally said to have a *bright*, i. e. *cheerful* face. Æschylus, *Agam.* 638, says of a messenger of bad news,—

ὅταν δ' ἀπευκτὰ πῆματ' ἄγγελος πόλει
στυγνῶ προσώπῳ πτωσίμου στρατοῦ φέρῃ.

19. *You therefore, holding him (your father) on your right hand, maintain (literally, hold upright) the injunction (as to the things) which they say Chiron in the mountains taught the valiant Achilles, when separated from his parents*.

To place a person on your right hand, was to give him the highest

post of honour. The whole paragraph is an amplification of the opening of the *Golden Verses*,—

ἀθανάτους μὲν πρῶτα θεούς, νόμῳ ὡς διάκειται,
τοὺς δὲ γονεῖς τίμα.

Dissen translates ἐπιδέξια χειρός, *by dexterity of hand*, and takes σχέθων to be an aorist participle, *having gained the victory* (vιν.) He quotes *Isthm.* II. 20,—

οὐκ ἐμέμφθη
ῥυσίδιφρον χεῖρα πλαξίπποιο φωτός.

If it be allowable to attribute such a sense to the words ἐπιδέξια χειρός, (which however is very doubtful,) this is an improvement; for he is right in regarding σχέθων as only an aorist, which should be accentuated σχεθών. *Vid.* Elmsley, *Eur. Med.* 186. 995. *Heracl.* 272. But there is only a choice of difficulties, in the interpretation of the passage.

— ἐπιδέξια. As *Theocr. Idyll.* xxv. 18,—

αὖλις δέ σφισιν ἦδε τεῆς ἐπὶ δεξιὰ χειρός.

22. ‘Phillyrides puerum citharâ perfecit Achillem,
‘Atque animos placidâ contudit arte feros.
‘Qui toties socios, toties exterruit hostes,
‘Creditor annosum pertimuisse senem.’

Ov. Art. Amat. I. 111.

26. ταύτας τιμᾶς, *this honour; i. e. the greatest.*

τὸ γὰρ τεκόντων σέβας
τρίτον τόδ’ ἐν θεσμίῳις
δίκας γέγραπται μεγιστοτίμου. *Æsch. Suppl.* 707.
τρέις εἰσιν ἀρεταὶ τὰς χρέων σ’ ἀσκεῖν, τέκνον,
θεοὺς τε τιμᾶν, τοὺς τε φύσαντας γονεῖς,
νόμους τε κοινούς ‘Ελλάδος’ καὶ ταῦτα δρῶν
κάλλιστον ἔξεις στέφανον εὐκλείας αἰεί. *Eurip. Antiop. Fr.* 28.

27. γονέων βίον πεπωμένον, *the destined life of your parents;*
i. e. your parents, as long as they are destined to live.

28. *And* (you do not stand alone in thus honouring your parents, for) *there was of old the valiant Antilochus, who held the same principle.* I cannot think Böckh right, who connects ἔγεντο φέρων, and considers the two words combined as equivalent to ἠνεγκεν.

29. νόημα means the principle of always honouring his father, even at the cost of his life. φέρω is similarly used, *Isthm.* i. 40,—

ὁ πονήσας δὲ νόῳ καὶ προμάθειαν φέρει.

31. μνήσατο γὰρ κατὰ θυμὸν ἀμύμονος Ἀντιλόχοιο,

τὸν ῥ' Ἡοῦς ἔκτεινε φαεινῆς ἀγλαὸς υἱός. *Hom. Od.* iv. 187.

Ovid erroneously implies that Hector killed Antilochus:—

‘Sive quis Antilochum narrabat ab Hectore cæsum,

‘Antilochus nostri causa timoris erat.’ *Heroid.* i. 15.

But Penelope may be considered as only speaking of such rumours as were plentiful enough, no doubt, during the Trojan war; and we ought not to condemn so good a scholar as Ovid upon light grounds.

32. *For his horse, having been wounded by the arrows of Paris, deranged (literally, fettered) the chariot of Nestor.*

Homer says that Diomed saved Nestor from the fury of Hector, when his horse had been wounded:—

Νέστωρ δ' οἶος ἔμιμνε Γερήνιος, οὖρος Ἀχαιῶν,

οὗ τι ἐκῶν, ἀλλ' ἵππος ἐτείρετο· τὸν βάλεν ἰφί

δίος Ἀλέξανδρος, Ἐλένης πόσις ἡυκόμοιο. *Il.* viii. 80.

ἀλγήσας δ' ἀνέπαλτο, βέλος δ' εἰς ἐγκέφαλον δυ·

σὺν δ' ἵππους ἐτάραξε κυλινδόμενος περὶ καλῆς. *Ibid.* 85.

——καὶ νύ κεν ἔνθ' ὁ γέρων ἀπὸ θυμὸν ὄλεσσειν,

εἰ μὴ ἄρ' ὄξυ νόησε βοὴν ἀγαθὸς Διομήδης. *Ibid.* 90.

στῇ δὲ πρόσθ' ἵππων Νηληϊάδαο γέροντος. *Ibid.* 100.

The story of Antilochus losing his life, in the attempt to rescue his father from Memnon, is taken from the Æthiopis of Arctinus.

33. ὁ, *sc.* Memnon. ἔφεπε, *hurled*, properly, *sent against*.

Πατρόκλῳ ἔφεπε κρατερώνυχας ἵππους. *Hom. Il.* xvi. 732.

35. *But the frightened old man of Messenia called to his son.*

Pindar considers the Pylus in Messenia, not that in Elis, to have been the capital of Nestor.

Dr. Wordsworth maintains the same opinion, and says (*Greece Pictorial, Descriptive, and Historical*, p. 329),—“Notwithstanding
“the exceptions which have been made, both in ancient and in
“modern times, to that supposition, (namely, that the Pylus of Nestor

“ was in Messenia) we do not hesitate to recognize in the northern
 “ fortress, (*i. e.* a fortress in the bay of Navarino,) and the plain
 “ occupied by the lagoon beneath it, the site of the sandy Pylus, the
 “ well-built city of the Neleian Nestor.” And *p.* 330,—“ Nor do
 “ we suppose that any one who will examine the details Homer has
 “ given of the voyage of Telemachus from Ithaca, and his subse-
 “ quent journey to Sparta, will entertain a doubt that the bay of
 “ Navarino is that in which he landed, when he came to enquire of
 “ Nestor concerning his father’s fate.” *Page* 333,—“ Let us follow
 “ Telemachus in his journey, and direct our course to the eastward,
 “ along a level country for about 35 miles, and we shall arrive at
 “ Phæræ, not far from the Messenian gulf. Here he and his friend
 “ unyoked their horses, and reposed for the night. The next day
 “ they drove to Sparta, which is not quite a distance of 30 miles.”
 Pausanias, in his 3rd book, *ad fin.* says,—“ that the Laconian town
 “ called Enope by Homer, and Gerenia in his own time, was said to
 “ have been the place where Nestor was educated.” According to
 another tradition, Nestor fled to this town, when Pylus was sacked
 by Hercules. If this be true, Nestor’s Pylus must have been in
 Messenia; for it is not credible that he could have fled from such a
 distance as Elis.

36. φρήν γέροντος βόασε=φρόνιμος γέρων ἐβόησε.

Vid. Monk, Eurip. Hippol. 794.

— ἐβόασε, *called for.*

δμῶας δὴ τότε ἄυσεν ὕπνον βαρὺν ἐκφυσῶντας.

Theocr. Idyll. xxiv. 47.

ὁ δὲ Κροῖσος—Κῦρον ἐβόα. *Xenoph. Cyrop.* VII. II. 5.

‘Extemplo janitorem clamat.’ *Plaut. Asin.* II. III. 10.

‘Territa vicinas Teïa clamat aquas.’ *Propert.* IV. viii. 58.

37. χαμαιπετές, *in vain.*

οὔτοι χαμαιπετέων λόγων ἐφάψαι. *Ol.* ix. 12.

γνώμαν κενεὰν σκότῳ κυλίνδει χαμαιπετοῖσαν. *Nem.* iv. 40.

39. θανάτοιο is in the genitive case, because it signifies price; *at the price of his own life.*

40. *And he was honoured by the young men, as being the most famous for filial affection of all the men who lived of old.* Xenophon, *de Venat.* I. 14, says of him,—Ἀντίλοχος δὲ τοῦ πατρὸς ὑπεραποθανόν

τοσαύτης ἔτυχεν εὐκλείας, ὥστε μόνος φιλοπάτωρ παρὰ τοῖς Ἑλλησιν ἀναγορευθῆναι.

πρὸ Δαρδάνου τειχέων ἐδόκησαν. *Ol.* XIII. 56.

40. ὀπλοτέροισιν, *amongst the young.* *Vid. Ol.* VI. 50, *note.*

43. *But these things have passed*, i. e. this is an old story. Since ἴκω, the older form of ἦκω, signifies *I have come*; παρίκω will signify *I have passed*.

44. τῶν, *of the young men of the present age.*

45. *Has imitated* (or, followed) *the precepts* (literally, *has walked according to the rule*) *of his father, and coming up to his uncle* (Theron,) *has exhibited the splendour* (of victory.)

Benedict says, that πατρώαν στάθμαν may also mean—the rule which teaches a man how to conduct himself towards his father.

46. ὁ χρυσὸς ἐψόμενος αὐγὰς ἔδειξεν ἀπάσας. *Nem.* IV. 82. Homer, *Od.* VIII. 237, uses φαίνω in a similar way,—ἀλλ' ἐθέλεις ἀρετὴν σὴν φαίνεμεν, ἧ τοι ὀπηδεῖ.

47. *He is wise as well as rich* (literally, *guides wealth by wisdom*,) *not passing his youth in wickedness and wantonness, but cultivating wisdom in the grottoes of the Muses.* νόῳ δ' ἐπέβαλλεν ἱμάσθλην. *Hom. Od.* VI. 320; *with skill.*

48. ἄδικον οὐθ' ὑπέροπλον, i. e. οὐτ' ἄδικον οὐθ' ὑπέροπλον. The first negative is often suppressed; as, δέχεσθαι δ', οὔτε συλλύειν τινά. *Æsch. Choeph.* 294. Πάρις γὰρ οὔτε συντελὴς πόλις ἐξέύχεται. *Æsch. Agam.* 532. μήτερ, σὺ δ' ἡμῖν μηδὲν ἐμποδὼν γένη, λέγουσα μηδὲ δρῶσα. *Eur. Hec.* 372. ναυσὶ δ' οὔτε πεζὸς ἰών. *Pyth.* X. 29. νόσοι δ' οὔτε γῆρας οὐλόμενον κέκρται ἱερᾷ γενεᾷ. *ibid.* 41. ἐκ δέ οἱ ταύτης τῆς γυναικὸς, οὐδ' ἐξ ἄλλης παῖδες ἐγίνοντο. *Herod.* V. 92; i. e. *neither by her, nor any other woman.*

49. δρέπων, applied to youth, means—*passing the time*; literally, *gathering the flower*; applied to wisdom, it means—*culling the sweets.*

— ‘*Pierio recreatis antro.*’ *Hor. Od.* III. IV. 40.

50. *And he applies himself with a willing mind* (μάλα βιάδοντι νόῳ, as *Pyth.* V. 40,—ἐκόντι τοίνυν πρέπει νόῳ τὸν εὐεργέταν ἵπαντιάσαι,) *to you, oh Neptune, shaker of the earth, having a natural disposition*

(ὄργαῖς) to equestrian contests. The word ὄργαῖς is very doubtful ; the Scholiast clearly read ὁς εὖρες—ἰππίας ἐσόδους : but since the metre requires the first syllable to be long, perhaps ὁσθ' εὖρες—ἰππίας ἐσόδους, as proposed, though at the same time rejected, by Böckh, is the right reading. ἔσοδος is used as in the last ode,—ἐπιχωρίων καλῶν ἔσοδοι, 108. Properly the word means—*entering into the arena to contend*. Sophocles says of a candidate entering the lists—

εἰσῆλθε πολλῶν ἄρματηλατῶν μέτα. *Electr.* 700.

52. γλυκεῖα ὁμιλεῖν, *sweetly adapted for society*. ἡδύς has a similar construction in Aristophanes, *Nubes*, 1069,—

οὐδ' ἡδὺς ἐν τοῖς στρώμασιν τὴν νύκτα παννυχίζειν.

54. *Surpasses the perforated labour of bees ; i. e. is sweeter than honey*. The expression in the epigram of Lucian—

ὅποῖα μέλισσα πολυτρήτοις ἐνὶ σίμβλοις,—

Jacobs, vol. III. Ep. 37,

will guide us to the interpretation of τρητὸν πόνον.

ARGUMENT OF THE SEVENTH PYTHIAN ODE.

Megacles, an Athenian, of the family of the Alcmaeonidæ, gained a victory in the chariot-race in the 25th Pythiad, answering to *Olymp.* 72. 3. B. C. 490. He was probably the son of Hippocrates and Agariste: he was therefore nephew to Cleisthenes, the famous reformer of the Athenian constitution, and uncle to Pericles. He was twice ostracized; whence Pindar's allusion to *φθόνος*. Böckh, however, thinks that the allusion is not to Megacles individually, but to the Alcmaeonidæ in general. He refers particularly to the suspicion under which the family lay (though most unjustly) of having advised the Persians, after the battle of Marathon, to sail round Sunium, and attack the Piræus. (Herodotus mentions this accusation, vi. 115; but rejects it as a slanderous imputation, *ibid.* 121. 123.) Pindar eulogizes Athens, and the Alcmaeonidæ, particularly because they had rebuilt the temple of Delphi; and regrets that envy should attend greatness. The ode was probably sung at Delphi at the victor's banquet. *Vid. Introd. p. 85, note.*

NOTES ON THE SEVENTH PYTHIAN ODE.

1. *μεγαλοπόλις*. He begins the 2nd Pythian with the same epithet applied to Syracuse,—*Μεγαλοπόλις ὦ Συράκοσαι*.

— *The mighty Athens is the noblest commencement, (on which) to lay the foundation of a song, in honour of the powerful family of the Alcmaeonidæ, to celebrate their victory with horses.*

3. *βάλλετο κρηπίδα σοφῶν ἐπέων*. *Pyth.* iv. 138, *vid. note.*

4. *γενεᾶ—ἵπποισι*. There is a similar construction *Isthm.* i. 14,—*Ἡροδότῳ τεύχων τὸ μὲν ἄρματι τεθρίπῳ γέρας*.

9. *For the renown of the citizens of Erectheus (i. e. the Alcmaeonidæ) is heard in (literally, comes amongst) all cities.*

βαρεῖα χώρα τῇδ' ὀμιλήσω πάλιν. *Æsch. Eumen.* 720.

12. ἐνθαῦτα οἱ Ἀλκμαιωνίδαι πᾶν ἐπὶ τοῖσι Πεισιστρατίδῃσι μηχανώμενοι, παρ' Ἀμφικτυόνων τὸν νηὸν μισθοῦνται τὸν ἐν Δελφοῖσι, τὸν νῦν ἔόντα, τότε δὲ οὐκω, τοῦτον ἐξοικοδομήσαι, οἷα δὲ χρημάτων εὖ ἤκοντες, καὶ ἔοντες ἄνδρες δόκιμοι ἀνέκαθεν ἔτι, τὸν τε νηὸν ἐξεργάσαντο, τοῦ παραδείγματος κάλλιον, τὰ τε ἄλλα, καὶ, συγκειμένου σφι πωρίνου λίθου ποιέειν τὸν νηόν, Παρίου τὰ ἔμπροσθεν αὐτοῦ ἐποίησαν. *Herod.* v. 62.

13. ἄγοντι, *induce me to compose this song*; ὑμαί, i. e. ὑμέτεραι, *of you Alcmaeonidæ, that are now living.*

19. ἀμειβόμενον τὰ καλὰ ἔργα, *repaying all good actions.* ἀμειβεσθαι is used in the sense of *remunerating*. γείτον' ἀμειβομένοις εὐεργέταν. *Isthm.* i. 53. εἰ δ' ἀμείψεται φόνον δικάζων φόνος. *Eur. Electr.* 1093.

20. *They say, however, that permanently prosperous fortune gives a man abundance of blessings (τὰ καὶ τὰ) thus, i. e. with envy for its condition.* This passage is variously interpreted. Böckh translates the words τὰ καὶ τὰ, as I have given them: others construe them, *good and bad things*. It seems improbable that Pindar should use so remarkable an expression in two different senses; but in his second Olympic, v. 53, he certainly means a *good* sense,—πλοῦτος ἀρεταῖς δεδαυδαλμένος φέρει τῶν τε καὶ τῶν καιρόν. He uses it again, *Pyth.* v. 51,—παλαιὸς ὄλβος ἔμπαν τὰ καὶ τὰ νέμων; where I have stated my reasons for thinking that the words are also to be taken in a good sense: and again, *Isthm.* iv. 52,—Ζεὺς τὰ τε καὶ τὰ νέμει, Ζεὺς ὁ πάντων κύριος; where he is making no reference to calamity, but speaking of Jupiter as the giver of all good things. It seems safest, therefore, to give the words the same meaning in the present passage.

ARGUMENT OF THE EIGHTH PYTHIAN ODE.

Aristomenes, son of Xenarces, an Æginetan youth, gained the victory in wrestling, according to the Scholiast, in the 35th Pythiad, 450 B. C. But Ægina was at that time tributary to Athens; and several expressions contained in this ode render it plainly impossible to suppose, that, at the time of its composition, the island was in a state of dependence. Hermann therefore thinks the Scholiast wrong, and alters λή* to κή, making it the 38th Pythian, B. C. 478. Thus, the allusions to the *sea* refer to the battle of Salamis; and the insolence of Xerxes is intended, by the "tyranny that was overthrown in the sea." This ode was probably sung on the return of Aristomenes to Ægina, when he dedicated a chaplet in the temple of Ἡσυχία.

The poet begins by an address to Tranquillity, the daughter of Justice, as the great promoter of national prosperity: she overthrows insolence and tyranny: the earth-born giants felt her superior sway. Ægina (which he has already, in his Olympic odes, celebrated for its love of justice) has always been famous for the study of the elegant arts, and for its victories in the games and in war. Aristomenes does not discredit his family, but verifies the saying of Amphiaraus, that "the sons of the brave are brave." Pindar then addresses Apollo (v. 61), requesting his favourable regard towards his poems, sung in honour of victors at his games. He reminds Aristomenes, that though he has been successful in repeated contests, yet human glory is but transient,—soon gained, and soon lost. For what is man, but a vain shadow? It is only when the blessing of heaven (αἴγλα διόσδοτος) illuminates our path, that the way of life is truly prosperous and happy. He consistently ends with a pious prayer to the tutelary gods of Ægina, that they may be pleased to protect the land so especially entrusted to their care.

* The Gottingen manuscript has λή—this would be the year 438 B. C. But Pindar probably died in the year 442 B. C.

NOTES ON THE EIGHTH PYTHIAN ODE.

1. *Propitious Tranquillity, daughter of Justice, that makest cities great.* He has already, *Olymp.* viii. 20, complimented Ægina, for its love of Justice.

Αἴγιαν πάτραν,
ἔνθα Σώτεια Διὸς Ξενίου
πάρεδρος ἀσκεῖται Θέμις
ἔξοχ' ἀνθρώπων.

Aristophanes applies a similar epithet to Ἥσυχία, *Aves*, 1321,—

τό τε τῆς ἀγανόφρονος Ἥσυχίας
εὐάμερον πρόσωπον.

Tranquillity (*i. e.* freedom from sedition and domestic trouble) is rightly said to make a nation great. 'Nam concordia res parvæ crescunt; discordia maximæ dilabuntur.' *Sallust. Bell. Jugur.* 10.

3. *Thou hast the supreme controul, (literally, the keys) of deliberation and war; i. e. tranquillity enables a state to take the wisest steps for maintaining peace, and averting war.* Dissen quotes the next ode, v. 39, for a similar metaphorical use of the word κλαῖδες;—*κρυπταὶ κλαῖδες ἐντὶ σοφῆς Πειθοῦς ἱερῶν φιλοτάτων*: but the sense there is not the same; nor is the passage in Æschylus, to which he refers, more to the purpose, *Æsch. Eumen.* 827,—

καὶ κληῖδας οἶδα δωμάτων μόνῃ θεῶν,
ἐν ᾧ κεραυνὸς ἐστὶν ἐσφραγισμένος.

The key was the symbol of office and power. Thus it is said of Minerva,—

ἡ πόλιν ἡμετέραν ἔχει
καὶ κράτος φανερόν μόνῃ
κληδοῦχος τε καλεῖται.

Aristoph. Thesm. 1140.

In *Eurip. Iphig. in Taur.* 131, it is not certain whether the word κληδοῦχος is to be applied to Iphigenia or Diana:

ὁσίας
κληδοῦχου δούλα πέμπω.

The word often signifies a priest:

κληδοῦχον Ἥρας φασὶ δωμάτων ποτὲ
ἴω γενέσθαι. *Æsch. Suppl.* 291-2.

ρίπτε, τέκνον, ζαθέους κληῖδας. *Eur. Troad.* 256;

said to Cassandra, the priestess of Apollo.

στέμματα καὶ μάκωνα, κατωμαδίαν δ' ἔχε κλαῖδα.

Callim. in Cer. 44.

Isaiah says, *Ch.* xxii. 22,—

“I will lay the key of the house of David upon his shoulder; and ‘he shall open, and none shall shut: and he shall shut, and none shall open:’ i. e. I will entrust him with the royal authority of David. And the same prophet says, “The government shall be ‘upon his shoulder.’” On which expression, Lowth remarks,—‘That is, the ensign of government; the sceptre, the sword, the ‘key, or the like, which was borne upon, or hung from, the ‘shoulder.’ And these two passages furnish a most important commentary on the words of our Saviour, “I give unto thee the “keys of the kingdom of heaven.” *Matth.* xvi. 19.

5. *Receive from Aristomenes this hymn in honour of a Pythian; literally, a Pythian-conquering honour.* δέξαι δέ οἱ στεφάνων ἐγκώμιον τεθμὸν. *Ol.* XIII. 29.

6. (You are the controuler of peace and war,) *for you know how to confer and receive favours at the right time; (literally, when accompanied by the true season:) but you also, when one (i. e. a tyrant) conceives (ἐνελάσῃ) savage anger in his heart, roughly opposing adverse power, hurl insolence into the sea.*

In the oracle of Bacis, quoted by Herodotus, VIII. 77, Xerxes is spoken of under the person of Ambition, the son of Insolence; and it is predicted that he shall be overthrown by Justice, whom Pindar calls the daughter of Peace;—

δία Δίκη σβέσσει κρατερὸν Κόρον, ὕβριος νιόν.

Probably Pindar had the words of this oracle in his mind, when he wrote the present passage.

12. ἄντλφ, *the sea*; as *Olymp.* IX. 52,—ἀνάπτωτιν ἐξαίφνας ἄντλον ἐλεῖν. *Vid. note, in loc.* One cannot fail of being reminded of the triumphal song of Moses,—“I will sing unto the Lord, for He hath “triumphed gloriously: the horse and his rider hath He thrown “into the sea.” *Exod.* xv. 1.

— *Porphyrion, the giant, did not consider that he was impiously provoking—disturbing—peace; (he was therefore punished for his*

rebellion;) *for that is the best advantage which one gains, with the good-will of him who yields it: (literally, that would be the most agreeable gain, if one should carry it off from the house of a willing person.)*

By the violent Porphyryion, ('*minaci Porphyryion statu*,') Pindar probably means Xerxes; and it is possible that by *the advantage being the best, which is gained with the goodwill of him that yields it*, he refers to the demand of earth and water by Darius, with which the Æginetans complied. The Greeks seem to have regarded the character of Darius with a much more favourable eye than that of Xerxes.

13. *Whereas violence at last overthrows a man, however boastful.*

' Vis consili expers mole ruit sua ;
' Vim temperatam Di quoque provehant
' In majus ; idem odere vires
' Omne nefas animo moventes.
' Testis mearum centimanus Gyas
' Sententiarum notus ; et integræ
' Tentator Orion Dianæ
' Virginea domitus sagitta.'

Hor. Od. III. iv. 65.

16. *μῦν, i. e. βίαν, the penalty of insolence. Soph. Electr. 626,—*
θράσους τοῦδ' οὐκ ἀλύξεις, you shall not escape the punishment due to
this insolence. βασιλεὺς Γιγάντων, Porphyryion.

' Sed quid Typhoëus et validus Mimas,
' Aut quid minaci Porphyryion statu,
' Quid Rhætus evulsisque truncis
' Enceladus jaculator audax
' Contra sonantem Palladis Ægida
' Possent ruentes ? Hinc avidus stetit
' Vulcanus, hinc matrona Juno, et
' Nunquam humeris positurus arcum
' Qui rore puro Castaliæ lavit
' Crines solutos, qui Lyciæ tenet
' Dumeta natalemque sylvam,
' Delius et Patareus Apollo.'

Hor. Od. III. iv. 53.

20. ποία Παρνασίδα, i. e. *the bay leaf*.

21. *The island of Ægina, famous for its just government, is not a stranger to the Charites*, (who preside over the social intercourse of men, and especially over games.) ἔπεσεν ἕκας, *has fallen at a distance from*, i. e. is a stranger. Dissen is clearly wrong, in supposing the expression to have a reference to the *insular situation* of Ægina: the image seems taken from a throw of the dice;—*its fortune has not turned out adverse to social excellence*.

24. θιγοῖσα, *attaining to—partaking*. ἀσυχία θιγέμεν. *Pyth.* IV. 296.

28. Hermann reads τὰ καὶ ἐν ἀνδράσιν ἐμπρέπει, which he interprets—*therefore Ægina is famous amongst men*. Böckh thinks that ἀνδράσιν is used in opposition to *the heroes*, the Æacidæ, and reads τὰ δὲ καὶ ἀνδράσιν ἐμπρέπει, *and she is also distinguished for men*. τὰ δὲ is used in this sense several times by Pindar: *Ol.* IX. 95,—τὰ δὲ Παρρᾶσίῳ στρατῷ θαυμαστὸς ἐὼν φάνη. He also distinguishes between gods, heroes, and men, *Ol.* II. 2,—τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδῆσομεν; But in the present passage no such opposition is expressed, or apparently implied; and Hermann's seems the preferable sense.

29. *But I have no leisure to commit (ἀναθέμεν) to the lyre, and gentle song, the whole of this long story; (and were I to do so, I fear) lest excess (i. e. of panegyric) supervening should annoy—irritate—my audience*.

ἐμοὶ δὲ μακρὸν πάσας ἀναγῆσασθ' ἀρετάς. *Isthm.* V. 56.

— ἀναθέμεν λύρα, *to commit (properly, to consecrate) to the lyre*. ἂν ποτε Ταῦγέτα ἀντιθεῖσ' Ὀρθωσία, i. e. ἀνατιθεῖσα. *Ol.* III. 29.

'Vivuntque commissi calores

'Æoliæ fidibus puellæ.' *Hor. Od.* IV. IX. 11.

Pindar has the same sentiment, *Nem.* III. 10,—

ἄρχε δ' οὐρανοῦ πολυνεφέλα κρέοντι, θύγατερ,
δόκιμον ὕμνον. ἐγὼ δὲ κείνων τέ μιν δάροις
λύρα τε κοινάσομαι.

32. *But let the subject which is before me, (the song) which is your due, (τεὸν χρέος) oh youth, (and which commemorates a victory,)*

the latest of the honours (of Ægina,) be quickly despatched (ἴτω τράχον) being lifted on the wings of the Muses (ποτανόν) by means of my (poetic) art.

Dissen translates *τεὸν χρέος*, *your deed*; a sense that suits the passage, if the words will bear it.

ἐπεὶ ψεύδεστί οἱ ποτανᾶ τε μαχανᾶ
σεμνὸν ἔπεστί τι. *Nem. VII. 22.*

σοὶ μὲν ἐγὼ πτέρ' ἔδωκα σὺν οἷς ἐπ' ἀπείρονα πόντον
ποτήσῃ καὶ γῇν πᾶσαν ἀειρόμενος. *Theogn. 237.*

34. *ἔν τε Μοῖσαισι ποτανός. Pyth. v. 107, note. Ol. XIV. ult. note.*

35. *For imitating your uncles in wrestling. ἰχνέων, treading in the steps of; a remarkable form of ἰχνεύων. Hermann reads οἰχνέων, going after.*

38. *And by glorifying the family of the Midylidæ, you carry off (that) meed of praise.*

40. *παρμένοντας αἰχμᾶ, standing their ground bravely in the fight.*

οἷαις ἐν πολέμοισι μάχαις
τλάμονι ψυχᾶ παρέμεινε. *Pyth. I. 47.*

— *αἰνίξατο, gave out mysteriously from his oracle.*

There is nothing enigmatical in the oracle; and the Scholiast on this passage translates it simply *ἐφθέγγατο*, quoting *Hom. XIII. 374*,—

Ὀρθρυονεῦ, περὶ δὴ σε βροτῶν αἰνίζομ' ἀπάντων.

But *αἰνίζομαι* signifies *to praise*; and *αἰνίξατο* comes from *αἰνίσσομαι*, not *αἰνίζομαι*.

We have seen, from the sixth Olympic ode, *v. 12. seq.* that Pindar adopted the legend that Amphiaras was swallowed up by the earth, in the war of the seven chiefs against Thebes: after his death, he had a shrine and oracle at Oropus. The Epigoni (or descendants of the seven chiefs) sent to consult this oracle, when they invaded Boeotia. Böckh supposes the fighting already to have begun, whilst the *θεωροί* were at Oropus, and the prophet preternaturally to see the combatants, who were at a distance. I cannot help thinking it more in the style of prophetic inspiration, if we imagine the seer to speak of things future, as though they were actually passing, and himself as actually seeing what he infallibly knew would come to pass.

43. μαρναμένων, whilst they were fighting.

44. The noble courage, by nature inherited from their parents, shines conspicuous in children.

οὐδέ τί μοι δούλειον ἐπιπρέπει εἰσοράασθαι

εἶδος καὶ μέγεθος.

Hom. Od. xxiv. 252.

‘Fortes creantur fortibus et bonis.’ Hor. Od. IV. iv. 29.

45. Hermann proposes παῖ, σοί, instead of παισίν, because, in the 5th line of every other strophe, the fifth syllable ends a word; which circumstance, however, may be accidental rather than necessary, and certainly does not furnish sufficient ground for altering the text: and there is this further objection to Hermann’s proposal, that it supposes the same man (Alcmæon) to be addressed in the 2nd person in this verse, who is spoken of in the 3rd person in the next verse. Besides, as the oracle was not consulted by Alcmæon, it would be improper to suppose him personally addressed in the answer.

46. We have already seen (*Olymp.* vi. 45,) that the serpent was supposed to have a prophetic power, and so it was an appropriate device on the shield of the son of a prophet. The same device is, however, often found in works of ancient art on the shields of mere warriors, as Achilles, &c. for the serpent was also an emblem of bravery.

Τυδεὺς δὲ μαργῶν καὶ μάχης λελιμμένος

μεσημβριναῖς κλαγγαῖσιν ὡς δράκων βοᾷ.

Æsch. Sept. c. Theb. 380.

— νωμῶντα, wielding.

τοιαῦθ’ ὁ μάντις, (i. e. Amphiaraus) ἀσπίδ’ εὔκυκλον νέμων

πάγχαλκον, ἦῤῥα.

Ibid. 590.

48. Adrastus was leader of both expeditions against Thebes: he was the only one of the seven chiefs that returned from the first. His son Ægialeus was killed in the second.

49. Is held bound by the words of a more favourable oracle; literally, the message of a better bird.

αἶτει δ’ οἰωνόν, ταχὺν ἄγγελον, ὅστε οἱ αὐτῷ

φίλτατος οἰωνῶν.

Hom. Il. xxiv. 292.

51. But with regard to domestic matters, he shall fare badly.

ἄρμενα πράξαις ἀνὴρ. Ol. viii. 73.

55. By the *streets of Abas, through which noble choruses pass*, is meant Argos, of which Abas had been king: he was grandfather of Adrastus, and father of Talaus. Pindar probably refers to some member of the family of Aristomenes, who had lost a son in the battle of Salamis, though himself returned victorious, as Adrastus did.

— εὐρυχόρους. *Vld. Ol. VII. 18, note.*

56. *And I too* (as well as Amphiaraus) *gladly throw garlands on Alcmaeon* (as he passes in triumph,) *and praise* (literally, *irrigate*, so as to nourish) *him with a song*. This seems evidently spoken by the poet himself, not as the Scholiast supposes, by the chorus; for how can it be imagined that verses 58 and 59 were uttered by the chorus?

57. στεφάνοισι βάλλω; as,—

ἄγεν ἱππευτῶν Νομάδων δι' ὄμιλον. πολλὰ μὲν κείνοι δίκον
φύλλ' ἔπι καὶ στεφάνους. *Pyth. IX. 123.*

— ῥαίνω. τάνδ' ἐπιστείχοντα νῆσον ῥαινέμεν εὐλογίαις.

Isthm. V. 21.

58. It seems most reasonable to suppose, that Alcmaeon had a shrine at Thebes, where Pindar had deposited some treasure for security, and Alcmaeon may be imagined to have appeared in a vision to the poet, on his road to Delphi, and to have foretold to him the victory of Aristomenes.

60. *Practised his family art of prophecy.*

Pindar uses ἐφάπτομαι, as he does θίγω, with a dative.

οὐδ' ἀκράντοις ἐφάψατ' ὦν ἔπεσι. *Ol. I. 86.*

— συγγόνοισι; as, *Ol. XII. 14*,—συγγόνῳ παρ' ἐστία.

64. τόθι, *at Delphi.*

65. ἀρπαλέαν δόσιν, *a most desirable gift.*

κερδέων θ' ἀρπαλέων. *Hom. Odys. VIII. 164.*

εἴ γ' ἦβης ἄνθεα γίγνεται ἀρπαλέα. *Mimnerm. I. 4.*

Mr. Donaldson quotes the usage of the word ἀρπαγμός by St. Paul, —οὐχ ἀρπαγμὸν ἡγήσατο τὸ εἶναι ἴσα Θεῷ. *Philipp. II. 6*,—as analogous

to Pindar's use of the word ἀρπαλέος, *a thing worth catching at—a great prize*; and considers the passage in St. Paul to mean 'that Christ, being already and of necessity equal to God, *made no ostentatious display* of this equality, but acted as if he had it not;—he 'laid it aside.' But Parkhurst rightly observes, that ἀρπαγμός means *the act of plundering, or taking*; whereas ἀρπαγμα means *the thing seized*. The translation, therefore, of ἀρπαγμός, 'robbery,' is correct.

65. οἴκοι, *at home, i. e. at Ægina*.

66. ὑμαῖς, *of you two; i. e. Apollo and Diana, whose worship was probably united in the Delphinian festival of Ægina*.

67—9. These three verses have been interpreted in a variety of ways. Böckh renders them thus,—“*O king, I pray that you may propitiously look down on a song (ἀρμονίαν) dedicated to you (τιν,) such as I sing to several victors, sometimes to one, sometimes to another.*” He therefore takes τιν to be the dative, and ἀρμονίαν to signify *a song*. Dissen adopts this interpretation, except that he considers τιν to be the accusative case, after εὐχομαι. But τιν, though used as the accusative by Theocritus, is not so used by Pindar. Mr. Donaldson translates the passage thus,—“*I do not hesitate to profess my confidence (εὐχομαι,) that by thy favour (κατὰ τιν) I shall look tuneful (ἀρμονίαν βλέπειν) in all that I sing of every victor.*” But κατὰ τιν could not mean *by your favour*, even supposing we were to admit τιν to be the accusative. *To look tuneful on all that a person sings*, is certainly an obscure phrase. Hermann takes τιν to be a form of σέ, and interprets the words—*do you, I pray, inspire me with song*. But how can καταβλέπειν signify *to inspire*? Kayser prints τιν', which is the reading of the best copies of Pindar; and it is plain that both Scholiasts on the passage so read it. He also takes κατὰ τιν' ἀρμονίαν to be, in construction, like

εἰ σὺν τινι μοιριδίῳ παλάμα

ἐξαίρετον Χαρίτων νέμομαι κᾶπον. *Olymp. ix. 26*;

and in sense he considers the expression equivalent to κατὰ μοῖραν. Thus far he seems to be certainly right; but then he denies that ἐκὼν ever means *propitious*, in which he is as certainly wrong. In *Pyth. ii. 69*,—ἐκὼν ἄθρησον χάριν ἐπτακτύπου φόρμιγγος,—a passage not unlike the present in general purpose,—ἐκὼν means *propitious*. Kayser also most boldly and erroneously says, that εὐχομαι does not mean *to pray*, but *to boast—to affirm*. The word, undoubtedly, has

these latter senses, but not to the exclusion of the former. He thus refers ἐκόντι νόῳ to the poet himself, and arbitrarily alters βλέπειν to ἔπειν, taking ἔπειν ἀμφί to be a tmesis for ἀμφέπειν. According to him, therefore, the sense of the passage is,—*I affirm that I willingly, in a proper manner, attend to each of the things that I celebrate.* Thiersch takes ἕκαστον to be masculine, and translates thus,—*O king, regard, I pray, with a propitious spirit, the sound of the melodious strain, how I distribute it to each one.*

I have thought it right to give the various interpretations of this much disputed passage. Kayser appears to be quite right in restoring τιν' for τιν. I cannot think that βλέπειν should be separated from ἐκόντι νόῳ. The phrase is equivalent to '*placido lumine videre.*' I would translate the whole,—*O king, I pray you to regard with a favourable mind, in some just degree, each of the subjects that I shall handle.*

69. νέομαι, *I shall go through; 'percurram.'*

ἄπορα γὰρ λόγον Δίακοῦ

παίδων τὸν ἅπαντά μοι διελθεῖν. *Nem. iv. 72.*

'*Annue conanti per laudes ire tuorum.*' *Ov. Fast. i. 15.*

70. *Justice stands by our harmonious procession; [he has already, in the 8th Olympic ode, v. 21, &c. praised the Æginetans for their love of justice in their dealings:] but yet I beg the unfailing regard of the gods, oh Xenarces, for the future fortunes of your family.* The poet means, that though the Æginetans, by the practice of justice, do all that they can to earn the favour of Heaven, yet that it is in all cases necessary to pray to the gods for blessings, since on them all things depend.

σχέτλιος, οὐδὲ θεῶν ὅπιν ἠδέσασ', οὐδὲ τράπεζαν.

Hom. Odys. xxi. 28.

ἐκ δὲ δίκην ἐλάσωσι, θεῶν ὅπιν οὐκ ἀλέγοντες. *Il. xvi. 388.*

73. *But if a man gains prosperity rapidly, and without long trouble, he appears to many to be wise amongst fools (i. e. to be wiser than others;) and to make his fortune (literally, to arm his life) by wise means. But (do you not believe any such thing, for) those things (i. e. prosperity, glory, &c.) are not under the controul of men.*

76. κείται. ἀλλ' ἦτοι μὲν ταῦτα θεῶν ἐν γούνασι κείται.

Hom. Odys. i. 267.

76. *But Fortune grants these things, exalting one man on high, whilst she depresses another, so that he is below the measure (or level) of her hands.* καταβαίνει has an active sense in this passage; but I am not aware of any other passage in which it is so used.

77. The idea intended to be conveyed in ὑπερθε βάλλων seems to be, that of *tossing a ball in the air, — making a football of human life*: as Horace says, —

‘Fortuna sævo læta negotio, et
 ‘Ludum insolentem ludere pertinax,
 ‘Transmutat incertos honores,
 ‘Nunc mihi, nunc alii, benigna.’

Od. III. xxix. 49.

And still more remarkably, in an epigram of Palladas Alexandrinus, Jacobs’ *Anthol. III. p. 138. Ep. 120.*

παίγνιόν ἐστι Τύχης μερόπων βίος, οἰκτρός, ἀλήτης,
 πλούτου καὶ πενίης μέσσοθι ῥεμβόμενος.
 καὶ τοὺς μὲν κατάγουσα πάλιν σφαιρηδὸν αἶρει,
 τοὺς δ’ ὑπὸ τῶν νεφελῶν εἰς Ἀΐδην κατὰγει.

— ὑπὸ χειρῶν μέτρῳ καταβαίνει, may perhaps be an image taken from wrestling. Mr. Donaldson appositely quotes *Eurip. Bacch. 877*, —

τί τὸ σοφόν, ἢ τί τὸ κάλλιον
 παρὰ θεῶν γέρας ἐν βροτοῖς
 ἢ χεῖρ’ ὑπὲρ κορυφᾶς
 τῶν ἐχθρῶν κρείσσω κατέχειν;

79. Μεγάροις. *Vid. Ol. VII. 86, note.* Μαραθῶνος. *Vid. Ol. IX. 90, note.*

80. *You gained the victory in the games by valiant exertion.* ἐδάμασας ἀγῶνα is the same construction as Ὀλύμπια—Πύθια—νικᾶν. So, ‘*Magna coronari contemnat Olympica.*’ *Hor. Epist. I. 1. 50.*

81. *And you fell over (ὑψόθεν, literally, from on high) four antagonists (literally, bodies) as their adversary (κατὰ φρονέων); and a joyful return home was not adjudged to them at the Pythian games, in the same way as to you: nor when they came back to their mother, did the merry smiles of the by-standers (ἀμφὶ) give them joy; but they slink (literally, crouch) along the bye-ways and alleys, avoiding (ἀπάροποι) their enemies, deeply wounded in heart by their disgrace.*

81. ἐν τέτρασιν παίδων ἀπεθήκατο γυίοις

νόστον ἔχτιστον καὶ ἀτιμότεραν γλῶσσαν καὶ ἐπίκρυφον οἶμον.

Ol. VIII. 68.

Kayser, in a note on this passage, explains the course of proceeding in the wrestling matches very fully:—‘If there were 16 combatants (as in the present case,) 8 pairs engaged in the first match;—in the second match, 4 pairs, as the beaten men withdrew;—in the third, 2;—and in the last, 1. Aristomenes was victor over all four of his antagonists. There could be no ἔφεδρος, unless an uneven number of men originally engaged. But when the number *was* uneven, the candidate, to whose lot it fell *not* to contend in the first match, was called by that name; or if the number of combatants, when divided in half, was uneven: as for instance, supposing 6 men contended,—after the first match, 3 would be left; the one, who “cut out of the game,” as we should call it, would be ἔφεδρος; and he would have to wrestle with the winner of the second match. Supposing the original number of combatants was 11; then one would be ἔφεδρος at first, and 10 would contend; of these, 5 would be beaten; then the 5 victors, taking in the ἔφεδρος, would make 6; and of the 3 victors in this match, *one* would be ἔφεδρος in the next. Thus, if 11 men wrestled, there must have been two ἔφεδροι.’

82. κακὰ φρονέων is the Homeric phrase, signifying merely *hostile*.

— σωματέσσι. δρῶντα γάρ νιν, ὧ γύναι, κακῶς
εἴληφα τοῦμὸν σῶμα (i. e. *me*) σὺν τέχνῃ κακῇ.

Soph. Œd. Tyr. 642.

οὐκ ἦσθ’ ἄρ’ ὀρθῶς τοῦδε σώματος (*of me*) πατήρ.

Eurip. Alcest. 636.

85. ἀπάοροι is, properly, *suspended from*; hence, *holding aloof from—afraid of*.

87. Since the Scholiast explains δεδαιγμένοι by δακνόμενοι, it would seem that he read δεδαιγμένοι, which would yield a very good sense; as,—

‘*Mordear opprobriis falsis, mutemque colores?*’

Hor. Epist. I. xvi. 38.

But Homer’s expression, *Od. xiii. 320*,—

ἀλλ’ αἰεὶ φρεσὶν ἦσιν ἔχων δεδαῖγμένον ἦτορ,—

and *Odyss.* i. 48,—

ἀλλά μοι ἀμφ' Ὀδυσῇ δαΐφρονι δαίεται ἦτορ,—
satisfactorily support the present reading. The first of these verses, however, is rejected as spurious by Bekker.

88. νέα εὐπραγία χαίρω τι. *Pyth.* vii. 18.

89. ἀβρότατος ἔπι, i. e. ἐπὶ ἀβρότητος, *during his tender years.*

90. *In consequence of the great hopes now held out to him, he flies aloft on his manly pursuits:* this expression is used in opposition to πτώσσοντι.

ὁ δέ τις τὸν αὐτοῦ φησὶν ἐπὶ τραγῳδία
ἀνεπτερωσθαι καὶ πεποτησθαι τὰς φρένας.

Aristoph. Av. 1444.

91. ἀνορέαις ὑπερτάταις ἐπέβα παῖς Ἀριστοφάνευσ. *Nem.* iii. 20.

92. *The desire of excellence in the games (μέριμναν,) which despises expenditure of money (in its gratification.)* μέριμνα is similarly used, *Ol.* i. 106,—

θεὸς ἐπίτροπος ἔων τεαῖσι μῆδεται
ἔχων τοῦτο κᾶδος, ἱέρων, μερίμναισιν.

— ὥς ἡμέρα κλίνει τε κἀνάγει πάλιν
ἅπαντα τὰνθρώπεια. *Soph. Aj.* 131.

οὐκ ἔσθ' ὅποιον στάντ' ἂν ἀνθρώπου βίῳ
οὔτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ.
τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει
τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἶι. *Id. Antig.* 1156.

— κτεάνων ψυχὰς ἔχοντες κρείσσονας
ἄνδρες. *Nem.* ix. 32.

94. ἀποτρόπῳ γνώμα, *by an unkind decree of heaven.* ἀπότροπος is the exact opposite to ἐπίτροπος, in the passage just quoted from *Ol.* i.

95. *Oh ye mortals, that live but for a day! What is any man? or rather, what is not any man? yea, man is but the shadow of a shade.*

ἰώ, πανδάκρυτ' ἐφάμέρων
ἔθνη πολύπονα. *Eurip. Orest.* 976.

Kayser properly remarks, that *τίς*, being emphatic, should have an accent. Dissen adopts the interpretation of the Scholiast, and reads *οὔτις*;—*what is the great man? and what is the poor?* But this puts an awkward and harsh sense upon the words, and certainly impairs the strength of the passage.

ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν
εἶδωλ' ὅσοιπερ ζῶμεν, ἣ κούφην σκιάν. *Soph. Aj.* 125.

97. λαμπρὸν φέγγος ἔπεστιν, *happiness is present.*

98. *Beloved nymph Ægina! mother of the Æginetans! preserve this land with a free people.*

στόλος seems to be used, like *στρατός*, in the sense of *people*: as the word very commonly means *a naval expedition*, it is applied with peculiar propriety to the maritime Æginetans.

ARGUMENT OF THE NINTH PYTHIAN ODE.

Telesicrates of Cyrene gained the prize in the armed foot-race, in the 28th Pythiad, 478 B. C. From the expression in *v.* 73, that Cyrene *will receive him*, δέξεται, it is properly concluded that this ode was sung before he had returned home after his victory.

Telesicrates probably, like Pindar himself, belonged to the family of the Ægidæ, (*Vid.* *v.* 84, *seq.*) a branch of whom dwelt at Thebes; and he may naturally have gone to Thebes, after his victory at Delphi, and previous to his return to Cyrene.

It is generally supposed that this ode was delivered at Thebes, which will account for the digression about Iölaus, *v.* 79. Pindar starts off, as it were, on using the word Cyrene, in the 4th verse, and tells us the legend of Apollo having run off with Cyrene. (It is possible that Telesicrates was going to carry a Grecian bride back with him to Cyrene.) The praises of Telesicrates are then sung, *v.* 71; in commemorating which, the poet says that the difficulty is, on so ample a subject, not how to say only enough, but to make good use of a good opportunity, even as Iölaus did, who was either restored to life, or in his old age had renovated youth given him, for a short time only, that he might kill Eurystheus. Iölaus was buried in the tomb of Amphitryon, the reputed father of Hercules; and what poet so dull (*v.* 87,) as to hear the name of Hercules mentioned without emotion? Pindar had prayed for success to Telesicrates, (who, as we have seen, was probably of the family of the Theban Ægidæ;) and he is doubly bound to celebrate Hercules, now that he has gained his prayer. Envy and detraction ought to be mute;—all citizens, both friends and foes, ought to praise the man who has done honour to his country. The women had often seen Telesicrates victorious in the games of Cyrene, (*v.* 100) and the virgins had sighed for him as a lover, and the matrons had desired to have him for a son-in-law. (This is probably said, because Telesicrates was betrothed to a stranger.) Antæus, an old king of the Libyan town Irasa, had a beautiful daughter named Barca, or Alceïs; she had many suitors; but he gave her to the one who ran fastest in a foot-race. (Does

not this look as if the bride of Telesicrates had fallen in love with him at the time when he gained his victory ?) Alexidamus won the race, and the girl : he had garlands showered down on him by the applauding people : and he (like Telesicrates) had been victorious on many former occasions.

NOTES ON THE NINTH PYTHIAN ODE.

1. As the armed runner (ὅπλιτοδρόμος) had to run with a shield, which in fact was his principal incumbrance, he is properly called χάλκασπις. σύν, *by the aid of*.

2. ἀγγέλλων, *commemorating* ; as, *Ol.* vii. 21,—
ξυνὸν ἀγγέλλων διορθῶσαι λόγον.

4. στεφάνωμα, *that crowns*.
εὐάρματος Ἱέρων ἐν ᾧ κρατέων
τηλαυγέσιν ἀνέδησεν Ὀρτυγίαν στεφάνοις. *Pyth.* ii. 5.

5. *Whom* (namely, the nymph Cyrene) *the fair-haired Apollo formerly carried off from the glens of Pelion, shaken by the resounding wind.*

6. ἀγροτέραν, *huntress* ; used metaphorically.
βαθείαν ὑπέχων μέριμναν ἀγροτέραν. *Ol.* ii. 54.

— βουβόται τόθι (*where*) πρῶνες ἐξοχοὶ κατάκεινται.
Nem. iv. 52.

8. ῥίζαν ἀπείρου τρίταν, *the third division*—literally, *root*—of the *globe* ; Asia and Europe being the other two. As the poet has used the word ῥίζα to signify *the land*, he naturally applies θάλλοισαν to it.

The fable of Apollo having carried off Cyrene from Thessaly

means, that the kings of Cyrene were descended from the Minyæ, who dwelt in that country; and that the colony, which came from it to Libya, was sent out by command of the oracle of Delphi.

9. *Receiving him from his divine chariot, lifting him with her aiding hand.* Böckh unreasonably denies that ὀχέων can depend on ὑπέδεκτο, and construes it with ἐφαπτομένα, evidently impairing the sense. Hermann compares *Eurip. Iphig. in Aul.* 600,—

τὴν βασιλείαν δεξώμεθ' ὄχων
ἄπο, μὴ σφαλερῶς ἐπὶ τὴν γαῖαν·
ἀγανῶς δὲ χεροῖν μαλακῇ γνώμῃ.

11. κούφα. χειρὸς θυραίας ἀναμένειν κουφίσματα. *Eur. Phœn.* 848.

13. *Tying the mutual bond of wedlock, entered into (μιχθέντα) between the god and the daughter of the wide-ruling Hypseus.*

καταίνησάν τε κοινὸν γάμον γλυκὺν ἐν ἀλλάλοισι μίξαι.

Pyth. IV. 223.

15. ἐξ Ὠκεανοῦ δεύτερος, *second in descent from Oceanus.*

16. 'Cyrene soror, ipse tibi, tua maxima cura,
'Tristis Aristæus Penei genitoris ad undam
'Stat lacrymans.'

Virg. Georg. IV. 354.

Πηνειοῦ παρ' ὕδωρ καλὴ ναίεισκε Κυρήνη. *Hesiod. Fragm.* 35.

18. παλιμβάμους, *the web along which the woman at work has to walk backwards and forwards.* This passage is produced by Jacobs, *Anthol. vol. VII. p. 133*, as an illustration of a couplet in the 78th epigram of Leonidas of Tarentum.—

καί τι παριστίδιος (at the loom) δινευμένη ἄχρις ἐπ' ἡοῦς
κεῖνον Ἀθηναίης σὺν Χάρισιν δολιχόν·

which last word is properly applied to a course. In the Homeric expression ἰστὸν ἐποικομένη, the right interpretation probably is—*walking to and fro along the loom.*

This description of Cyrene reminds one of Virgil's character of Camilla:—

'Hos super advenit Volsca de gente Camilla
'Agmen agens equitum et florentes ære catervæ
'Bellatrix; non illa colo calathisve Minervæ
'Femineas assueta manus: sed prælia virgo
'Dura pati cursuque pedum prævertere ventos.'

Æn. VII. 803.

19. οἰκοριᾶν μεθ' ἑταιρᾶν, *with companions who staid at home.*

23. *Of a truth, giving much tranquil security to her father's cattle (by killing wild beasts) and bestowing (ἀναλίσκοισα, literally, expending) sleep, the bed-fellow, sweet but scanty, as it fell upon her eyelids towards the dawn; i. e. she was busy during the greater part of the night in watching for and destroying wild beasts, which seek their prey during the hours of darkness: nor did she think of going to bed till towards the morning.*

25. 'Blanda quies victis furtim subrepat ocellis.' *Ov. Fast.* III. 19.

'Verum operi longo fas est obrepere somnum.'

Hor. Art. Poet. 360.

'Facilis lacrymis irrepere somnus.' *Stat. Theb.* VIII. 217.

29. ἐκ μεγάρων, *out of his palace; i. e. his cave.*

31. *What a battle she is waging with dauntless soul, having a heart superior to labour; i. e. that is not to be subdued by labour.*

— καθύπερθε. ἔχων κρείσσονα πλούτου μέριμναν. *Pyth.* VIII. 92.

32. χειμάζομαι, not χειμαίνομαι, is often used in the sense of *to be disturbed.*

ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε. *Soph. Antig.* 391.

33. *Sprung from what race? literally, torn away from what root? an expression apparently applied to Cyrene, because she was solitary—removed from all companions.*

35. γέυεται, *she enjoys.*

γευόμενοι στεφάνων νικαφόρων. *Isthm.* I. 21.

γευσόμεθ' ἀλλήλων χαλκήρεσιν ἐγχείησιν. *Hom. Il.* XX. 258.

36. ὁσία, *is it lawful?*

οὐδ' ὁσὶ κακὰ ράπτειν ἀλλήλοισιν. *Hom. Odys.* XVI. 423.

οὐχ', ὁσὶ κταμένοισιν ἐπ' ἀνδράσιν εὐχετάσθαι. *Odys.* XXII. 412.

Mr. Donaldson appears to be right in interpreting κλυτὰν χέρα, *open violence: κλυτὰν, properly, loud, noisy.*

37. *Or should I (rather) pluck the sweet flower in wedlock?* The word χρῆ must be understood in this verse, as it very often is,

after ἔξεστι; which word again is often understood after χρή.

ὃ μὴ ξένων ἔξεστι μηδ' ἀστῶν τινὰ
 δόμοις δέχεσθαι, μήδε προσφωνεῖν τινά,
 ὠθεῖν δ' (subaud. χρή) ἀπ' οἴκων. *Soph. Œd. Tyr.* 817.

And immediately afterwards, v. 823,—

εἴ με χρή φυγεῖν,
 καί μοι φυγόντι (subaud. ἔξεστι) μήτε τοὺς ἐμούς ἰδεῖν
 μήτ' ἐμβατεύειν πατρίδος.

38. *And the bold Centaur, smiling cheerfully with a placid brow, immediately in reply gave him his advice. Secret are the keys by which cunning Persuasion opens sacred love; i. e. the love of the nymph should be gained by honourable and secret courtship, not by gross open violence.*

Ἔρωτα δὲ τὸν τύραννον ἀνδρῶν,
 τὸν τᾶς Ἀφροδίτας
 φιλτάτων θαλάμων
 κληδοῦχον. *Eur. Hippol.* 538.

'Et bene nummatum decorat Suadela Venusque.'

Hor. Epist. I. vi. 38.

Böckh and Dissen take χλαρός to be another form of λαρός, as χλιαρός is of λιαρός. Hermann thinks it is another form of χλωρός, which would signify *youthfully—freshly—heartily*, in this passage. But Mr. Donaldson may be right in interpreting it 'clarus,' *bright, cheerful*. The word is not found elsewhere.

42. (Nor do you want advice;) *for since it is impossible for you to teach falsehood (i. e. since you can neither deceive, nor be deceived,) it is only your gentle and courteous disposition that has led you (to consult me, and) to utter this speech deceitfully (i. e. to utter it in a feigned character.)* *Vid. Ol. vii.* 66, note.

— ψεύδει θιγείν. πολίταις ἀσυχία θιγέμεν. *Pyth.* iv. 296.

44. *You who know the destined accomplishment of all things, and all the ways (in which things may be accomplished.)*

46. ἀναπέμπει. 'Tibi suaves dædala tellus
 'Submittit flores.' *Lucret.* i. 7.

'Vinea submittit capreas non semper edules.'

Hor. Sat. II. iv. 43.

47. So the priestess of Delphi says, *Herod.* i. 47,—

οἶδα δ' ἐγὼ ψάμμον τ' ἀριθμὸν καὶ μέτρα θαλάσσης.

50. *But if I may consider myself a match for* (may contend with) *even a wise god.*

ἀντιφερίζειν properly governs a dative case; as,—

Ἥφαιστ' οὐ τις σοὶ γε θεῶν δύνατ' ἀντιφερίζειν. *Hom. Il.* xxi. 357.

And Hesiod,—

τῷ δ' ἐτ' ἀπ' αἰῶνος κακὸν ἐσθλῷ ἀντιφερίζει. *Theogon.* 609.

There is therefore a blending of two constructions in this verse of Pindar. παρά means *in comparison of*; a sense which Matthiæ, §. 588, omits in his account of this preposition, though he quotes several passages in which this sense is required: e. g. *Plat. Apol.* p. 28. c. τοσοῦτον τοῦ κινδύνου κατεφρόνησε παρά τὸ αἰσχρὸν τι ὑπομείναι, which he falsely translates 'potius quam;' and *Thucyd.* i. 23,—ἡλίου ἐκλείψεις πυκνότεραι παρά τὰ ἐκ τοῦ πρὶν χρόνου μνημονευόμενα ξυνέβησαν; where he says that παρά is put for ἤ, though, §. 455, he says it is used in this passage for 'præter.' *Vid. Jelf's Gram.* 637.

ὥστε μῆτ' ἐπὶ τὸν Δαρείου (στόλον) τὸν ἐπὶ Σκύθας παρά τοῦτον μῆδ' ἐν φαίνεσθαι. *Herod.* vii. 20.

53. *To the most beautiful district, dedicated to Jupiter Ammon.*

The Scholiast quotes a poet called Φαῖστος, who in his Λακεδαιμονικά says,—

Ζεῦ Λιβυῆς Ἀμμων κερατηφόρε κέκλυθι μάντι.

Though Jupiter Olympius was worshipped at Cyrene, yet the whole district in which that town stood was sacred to Jupiter Ammon.

— κᾶπος is similarly used, *Ol.* iii. 24,—

τούτων ἔδοξεν γυμνὸς αὐτῷ κᾶπος.

54. ἀρχέπολιν, *mistress of a state.* By the *island population* is meant the colony from Thera.

55. *On a hill surrounded by plains.* Cyrene has already been described, *Pyth.* iv. 7, as,—

εὐάρματον πόλιν ἐν ἀργάεντι μαστῷ.

— νῦν, *for the present*; in opposition to what shall take place when the Theran colony arrives. *Libya, the queen*, (of course she is here personified) *who rules over wide plains.*

56. *Where she (Libya) shall immediately give to her (Cyrene) a share of her land, to belong to them in common (συντελέθειν,) and by legitimate right.*

58. *νήποιον, unrewarded, i. e. unproductive.*

59. *τόθι, there.*

60. Aristæus was famous for skill in agriculture, the cultivation of trees, the rearing of cattle, &c. He is properly, therefore, described as delivered at his birth to the Earth and the Seasons, on whose wholesome influence the productions of the Earth depend. The Earth was also the parent of Creusa, mother of Hypseus; and so was ancestress to Aristæus, in the fourth degree.

62. *ἐπιγουνίδιον, i. e. ἐπὶ γούνασι.* Dissen cites the following instances of similar construction.

αἰθερία δ' ἀνέπτα. Eur. Med. 440.

ἡ θαλάσσιον ἐκρίψατ'. Soph. Œd. Tyr. 1411.

ἐπιδέμνιος ὡς πέσοιμ' ἐς εὐνάν. Eurip. Hecub. 927;

where Porson with questionable taste reads *ἐπιδέμνιον*.

64. (As beneficent as) *Jupiter and the holy Apollo; the most propitious (ἄγχιστον, 'præsentissimum,) delight.* Müller says, that the word 'Phœbus,' *the bright—the pure*—expresses the peculiar nature of Apollo; and he adds—"therefore Phœbus is often emphatically "called the *pure and holy, ἄγνός θεός.*" That any god might be called *holy*, is obvious; that Apollo was pre-eminently so called, I do not know: though, since *fire* was the great purifier, it was a very appropriate epithet of Apollo; as,—

καλοῦμεν αὐγὰς ἡλίου σωτηρίους,

ἄγνόν τ' Ἀπόλλω φυγάδ' ἀπ' οὐρανοῦ θεόν. Æsch. Supp. 213.

65. (For the latter, *i. e.* the cattle, τοῖς μὲν, subaud. μήλοισι) *to call him Agreus and Nomius; for the former, (i. e. men) Aristæus, (i. e. the kindest.)*

66. *ἔντυεν, stimulated—literally, armed—Apollo.*

ἐν πολέμῳ κείνα θεὸς ἔντυεν αὐτοῦ

θυμὸν αἰχματάν.

Nem. ix. 36.

ἐπέκρανεν δὲ γάμου πικρὰς τελευτάς. Æsch. Agam. 745.

67. *The operations of the gods are swift, and the roads (they take to the accomplishment of their purposes) short, when they are in earnest. That day saw that thing (i. e. the marriage of Apollo and Cyrene,) accomplished ; (literally, that day arbitrated that matter.)*

— ἤδη ἐπειγομένων, literally, *when they are now in the act of hastening.*

71. *Telesicrates has exalted (literally, united) her (i. e. Cyrene) to prosperous fortune.*

κράτει δὲ προσέμιξε δεσπότην. *Ol. I. 22.*

73. ἀνέφανε, *has glorified.*

ἄρμασί τε γλαφυροῖς ἄμφαινε κυδαίνων πόλιν. *Nem. IX. 12.*

77. *To speak with brevity and elegance (βαιὰ ποικίλλειν) on an extensive subject, (is to speak in a manner worthy of) the attention of the wise ; and is the greatest merit (ἔχει κορυφάν) equally in all other things : the seven-gated Thebes of old acknowledged that Iolaus, amongst others (καὶ,) respected this (moderation ; i. e. Iolaus was restored to life, but only for a short time ;) for, after killing Eurystheus with the edge of the sword, they buried him under the earth beneath, in the tomb of (his grandfather) the charioteer Amphitryon ; i. e. he was soon buried.*

80. ἐπτάπύλοι. The number of gates which a city possessed indicated confidence in its strength, and defiance of its enemies ; for, in periods of perpetual violence, strong cities alone could venture to expose themselves to additional hazard, by an unnecessary number of gates.

The story of Iolaus is variously related ;—some say that Jupiter restored him to life for one day, after he had been dead some time, that he might kill Eurystheus, who was oppressing the Heracleids : the other story is, that Jupiter restored him when old to youthful vigour for a short time, to accomplish the same purpose : the latter of these stories is probably intended by Pindar, because he has made no mention of the death of Iolaus. It is observable, that Pindar places the defeat and death of Eurystheus at *Thebes*, not in *Attica*. Müller discusses this matter, in his *History of the Dorians*, I. III. 3.

81. σύνδικός τ' αὐτῷ Ἰολάου τύμβος. *Ol. IX. 98.*

H h

83. γένος, of the race.

‘Augustus Cæsar Divi genus.’ *Virg. Æn.* vi. 793.

Amphitryon was buried at the Prætan gate of Thebes.

85. *At one birth.* Hercules was said to be the son of Jupiter ; and Iphicles, the son of Amphitryon.

87. *The man must be a fool, who does not apply his mouth to (i. e. sing of) Hercules.*

φέρειοις δὲ Πρωτογενείας ἄσται γλῶσσαν. *Ol.* ix. 41.

— κωφός seems primarily to have meant *blunt—dull*—as, κωφὸν βέλος. Hence, metaphorically, *dull of understanding*, as it is in the text. It is most commonly applied to the sense of *speech*, or *hearing*.

88. Μετώπα πλάξιππον ἂ Θήβαν ἔτικτεν, τᾶς ἐρατεινὸν ὕδωρ πίομαι.

Ol. vi. 84.

— ἀεί, a form recognised by Hesychius, for ἀεί.

89. *To them I will sing a triumphal song, having received a perfect good, according to my prayer : as,—*

θεὸς ἅπαν ἐπὶ ἐλπίδεσσι τέκμαρ ἀνύεται. *Pyth.* ii. 49 ;

according to his wishes. Pindar had prayed for the success of Telesicrates.

90. *By the bright light of the Graces, he means poetic inspiration.*

92. This verse should certainly be applied to Telesicrates ; and therefore Böckh’s emendation of φυγόντ’ (which ought, of course, to be φυγόνθ’, since it is followed by an aspirate,) and Disson’s further alteration of τάνδε to τόνδε, should be adopted. The Scholiast, though he read φυγόν, rightly considered Telesicrates to be the subject of the verse ; but he strangely misunderstood the construction, for he fancied that Pindar was here speaking in the character of Telesicrates. He very appositely quotes Pindar’s words—

νικώμενοι γὰρ ἄνδρες ἀγρυξία δέδενται

οὐ φίλων ἐναντίον ἐλθεῖν,

Fragm. Inc. 150,

as an illustration of σιγαλὸν ἀμαχανίαν, to which may be added—
νόστον ἔχθιστον καὶ ἀτιμωτέραν γλῶσσαν καὶ ἐπὶ κρυφὸν οἶμον. *Ol.* viii. 69. Construe—I say that this man glorified his native city thrice, (by gaining victories) at Ægina and Megara, having by

valiant exertion escaped ignominious defeat (literally, *silent distress*; that contemptuous silence, in which the name of a beaten man is passed over.)

92. ἀγών' ἐπιχώριον νίκαις τρισσαῖς, Ἀριστόμενες, δάμασσας ἔργῳ.
Pyth. viii. 79.

93. *Therefore let every citizen, whether friend or foe, at all events not disparage* (literally, *obscure*) *that which has been nobly done in the public cause, despising the saying of Nereus, the aged sea-god.*

ἐγὼ δὲ ἴδιος ἐν κοινῷ σταλαῖς. Ol. xiii. 49.

94. κρυπτέτω.

τὸ λαλαγήσαι ἐθέλων κρύφον τε θέμεν ἐσλῶν καλοῖς
ἔργοις. Ol. ii. 97.

ἔστι δέ τις λόγος ἀνθρώπων, τετελεσμένον ἐσλὸν
μὴ χαμαὶ σιγᾷ καλύψαι. Nem. ix. 6.

98. By the *anniversary solemnities of Pallas*, he means the sacred games in honour of her, held at Cyrene.

— ὡς ἐκάστα, *each for herself*, (according as she was either married, or) *a virgin, secretly* (ἄφωνοι) *wished you to be her husband, or son-in-law.*

As these games were in honour of Pallas, *the armed*, the candidates probably contended in arms; and women were not excluded from witnessing them, particularly as they were the priestesses of the worship of Minerva. It is probable also that Cyrene had imported the Dorian custom of having games in which women contended.

101—2. *At the games of Cyrene, dedicated to Jupiter Olympius, and the Earth.* Creusa, the grandmother of Cyrene, was daughter of Terra.

103. *But an ancient glorious legend of your ancestors also exacts a debt of me, eager as I am to slake my poetic thirst, so that I may raise it up anew; i. e. may awaken the memory of the glory.*

Hermann reads αἰοιδὰν διψάδ'—παλαιὰν δόξαν. By τις, he understands Telesicrates to be meant;—a very forced and unnatural supposition: nor is αἰοιδὰν διψάδα, *a thirsty song*, very intelligible: worst of all seems his interpretation of πρᾶσσει χρέος ἐγείραι, *compels me to awaken a debt.*

103. ἰδρῶ ἀπεψύχοντο πῖον τ' ἀκέοντό τε δίψαν. *Hom. Il. xxii. 2.*

104. στέφανοι πρᾶσσοντί με τοῦτο θεόδματον χρέος. *Ol. iii. 6.*

ἀνάγει φάμαν παλαιὰν

εὐκλέων ἔργων· ἐν ὕπνῳ γὰρ πέσεν· ἀλλ' ἀνεγειρομένα χρῶτα λάμπει.

Isthm. iii. 40.

105. The name of the Libyan woman who dwelt at Irasa was, according to the Scholiast, Barca or Alcæis. By οἶοι, is really meant Alexidamus.

106. μετὰ, *going after*, i. e. *to gain*; as, *Odys. i. 183*,—

πλεὼν ἐπὶ οἴνοπα πόντον ἐπ' ἄλλοθρόους ἀνθρώπους

ἐς Τεμέσσην μετὰ χαλκόν.

108. σύγγονοι is used, as Pindar often uses the word, for συγγενεῖς.

109. *τερπνᾶς* δ' ἐπεὶ χρυσοστεφάνοιο λάβεν

καρπὸν Ἥβας.

Ol. vi. 57.

110. *Vid. v. 37.*

111. φυτεύων, *contriving—trying to procure.*

τῇ δαιδάλῳ δὲ μαχαίρᾳ φύτενέ οἱ θάνατον. *Nem. iv. 59.*

113. Pindar mentions only 48 out of the 50 daughters of Danaus, omitting Hypermnestra, who spared Lynceus, and Amymone, of whom Neptune became enamoured and rescued from the punishment which visited the rest of the sisterhood.

— ἐλεῖν, *overtook them.*

115. θῆκε δρόμῳ σὺν ποδῶν χειρῶν τε νικᾶσαι σθένει. *Nem. x. 48.*

116. γαμβροί, *suitors.*

117. *Thus (Antæus) the Libyan, matching her daughter, offered her a bridegroom: having gorgeously arrayed her, he placed her at the end of the race-ground, to be the prize; (literally, to be the highest perfection.)*

118. γραμμῇ means the line drawn across the course, which marked the end of the race. Pindar uses στάθμη with a similar sense, *Nem.*

VI. 7,—οἷαν τιν' ἔγραψε δραμεῖν ποτὶ στάθμαν. *Eurip. Ion*, 1514,—παρ' οἷαν ἦλθομεν στάθμην βίου. So Horace uses the equivalent term 'linea' metaphorically,—'Mors ultima linea rerum est.' *Epist. I. XVI. ult.*

120. We have seen that Pindar uses ψάω, θίγω, ἄπτομαι, with a dative. ἀμφὶ ψάυσειε, *should catch in his arms.*

121. φύγε=ἦνευ, ἐτέλεσε.

122. χειρὸς ἐλὼν, *taking her by the hand.* Words of *taking, holding, &c.* govern the substantive in the genitive, if it means *a part* only of the whole thing taken, or held; as, ἔλαβε ξίφος κόπης;—but you could not say ἔλαβε ξίφους.

123. Νομάδων, *the Libyans of Irasa.* μέχρι τῆς Τριτωνίδος λίμνης ἀπ' Αἰγύπτου νομάδες εἰσὶ κρεοφάγοι τε καὶ γαλακτοπόται Λίβυες. *Herod. IV. 186.*

125. *He had previously received many wings of victories; i. e. crowns.* So *Olymp. XIV. 24*,—

ἔστεφάνωσε κυδίων ἀέθλων πτεροῖσι χαίταν.

ARGUMENT OF THE TENTH PYTHIAN ODE.

This ode has a peculiar interest, inasmuch as it is the earliest of Pindar's productions, having been written by him when he was but twenty years old, B. C. 502. (*Vid. Introduction, p. 82.*)

It commemorates a victory gained in that year, Pythiad 22, by a young Thessalian, named Hippocles, or Hippocleas, (for the name was written both ways,) in the race of the δίαυλος, for boys. The ode was composed at the request of the Aleuadæ, who had the supreme power at Larissa, in which town Böckh thinks it was sung. Dissen thinks it was recited at Pelinna, or Pelinnæum, in Thessaly, the native town of Hippocles. The poet begins by speaking of Lacedæmon and Thessaly being blest, because both were ruled over by the family of Hercules, from whom the Aleuadæ sprang. The glory of a Pythian victory demands the song. It was Phœbus, and natural ambition, that prompted Hippocles to imitate his father, who had gained a Pythian and Olympic victory. May the family meet with no reverse! (v. 21.) They have gained the utmost glory that man ought to desire; heaven cannot be scaled by mere man; nor can mere man reach the land of the Hyperboreans—but the demigod Perseus (the ancestor of the Aleuadæ) effected this. The Hyperboreans are a happy and innocent people, living in the midst of dance and song; nor are they afflicted by disease or old age: their brows are enwreathed with bay; nor are they vexed by war. (v. 41.) Perseus, by divine aid, visited this land: but the gods can do anything! (v. 50.) The poet then checks himself in his long digression, (which however commemorates the deeds of the ancestors of the Aleuadæ,) and returns to Hippocles, whom he hopes by his song to make an object of admiration to young and old. (v. 58.) He warns him not to be puffed up by success, for man cannot foresee future events. (v. 63.) He concludes with acknowledging that he composed this triumphal hymn at the request of Thorax, the Aleuad, whom together with his two brothers (Eurypylus and Thrasydæus) he praises, as the excellent rulers of their hereditary dominions.

Twenty years after this ode was written, the Aleuadæ took part with Xerxes in his invasion of Greece; and Pindar certainly would not have panegyricized men who betrayed the liberties of their country.

NOTES ON THE TENTH PYTHIAN ODE.

1. Horace unites Thessaly and Lacedæmon in a similar manner:—

‘ Me nec tam patiens Lacedæmon,

‘ Nec tam Larissæ percussit campus opimæ.’

Od. I. vii. 10.

4. (In thus speaking of Lacedæmon and Thessaly conjointly,) *what am I uttering out of place—not to the purpose? Nothing: for a Pythian victory, and (the glory arising in consequence to the town) Pelinnæum calls aloud on me, as well as (the desire to commemorate the common heroes of either country,) the Aleuadae.*

— ἀπύει. ἄπυεν βαρύκτυπον Εὐτρίαιναν. *Ol. i. 72.*

7. οἷτε πόνων ἐγέυσαντο. *Nem. vi. 25.*

τὸ δ' ἐμὸν

οὐκ ἄτερ Αἰακιδᾶν κέαρ ὕμνων γέυεται. *Isthm. iv. 19; makes trial of.*

8. στρατός is here used, as it often is by Pindar, for *people*. *The valley of Parnassus proclaimed him victor, amongst the young racers in the δῖανλος, to the assembly of neighbouring people.*

Hermann reads στρατῷ περικτιόνων θ' ὁ. The second foot of the corresponding line in every other strophe, and antistrophe, is an iambic; and his emendation should be adopted.

10. *But since every ending and beginning of human actions (i. e. all human actions) is rendered successful by the aid of heaven, undoubtedly (πὺν γε) he has accomplished this victory through your counsels and care, oh Apollo.*

— γλυκὺν αὔξεται, *becomes sweet*. The word αὔξειν is often used in this way. Plato, *Protag.* 327. c,—οὗτος ἂν ἐλλόγιμος ἡυξήθη. Demosthenes, *Olynth.* 2. 19,—οἷς πρότερον παρακρούμενος μέγας ἡυξήθη. Dissen appositely quotes *Anthol. Gr. vol. i. p. 161*, Jacobs,—

ἀνθ' ὧν εὐδρον, Νύμφαι, τόδε δῶμα γέροντος
αὔξετε, Πὰν, γλαγερόν· Βάκχε, πολυστάφυλον.

Leonid. Tarent. Ep. 30.

12. The Scholiast takes ἐμβέβακεν to be active, in which he is followed by Böckh;—*made him follow*. But an active sense of the præterite βέβηκα is, I believe, not to be found elsewhere: and it seems safer with Dissen to take τὸ συγγενές as the accusative;—*as for his natural inborn virtue, he treads in the steps of his father*.

13. Παλλάδα περσέπολιν δεινὰν θεὸν ἐγρεκύνδοιμον
κλήζω πολεμαδόχον ἀγνάν. *Stesichor. Fragm. 14. Gaisford.*
ἀ μὲν Ἀθηναίαν πολεμαδόκον, ἀ δ' Ἀφροδίταν,
ἀ δὲ τὸν Ἀλκείδαν, ἀ δ' ἀφόβητον Ἄρη.
Anthol. Gr. vol. II. p. 100. ep. 19. Antip. Thessalon.

15. *And the contest held beneath the rock of Cirrha, which is surrounded by fertile meadows, rendered Phricias victorious.* Hermann seems undoubtedly right in considering Phricias (i. e. *the long-maned*) to be the name of the horse of Hippocles; particularly as Eustathius says that Pindar applied the epithet κρατησίποδα to a horse. Dissen, Böckh, and others, follow the Scholiast in regarding Phricias as the name of the father of Hippocles.

21. *May God be kind in disposition (towards them.)*

Such is the sense given to the words θεὸς εἴη ἀπήμων κέαρ, a sense, however, which the words cannot bear. Hermann is right in proposing οἶος, for εἴη—*God alone is free from all trouble; but the man also is happy and renowned, who, &c.*

22. σοφοῖς, *by poets.*

25. ‘Secundis vero suis rebus volet etiam mori; non enim tam cumulus bonorum jucundus esse potest, quam molesta discessio. Hanc sententiam significare videtur Laconis illa vox; qui cum Rhodius Diagoras Olympionices nobilis uno die duo suos filios victores Olympiæ vidisset, accessit ad senem, et gratulatus, *Morere Diagora*, inquit, *non enim in cælum ascensurus es.*’ *Cic. Tuscul. Disput. I. 46.*

28. οὐδ' ἀκράντοις ἐφάψατ' ὧν ἔπεισι. *Ol. I. 86.*
Vid. Pyth. IV. 296, note. IX. 120, note.

28. *περαίνει, these he carries out to perfection, (literally, to the most distant point of navigation ;)* more fully expressed, *Ol. III. 43,—*

*νῦν γε πρὸς ἑσχατιὰν Θήρων ἀρεταῖσιν ἰκάνων ἄπτεται
οἴκοθεν Ἑρακλέος σταλᾶν.*

29. *ναυσὶ δ' οὔτε πεζός. Vid. Pyth. VI. 48, note ; and v. 41, infr.*

29, 30. Pindar contradicts the assertion contained in these two lines, by his 3rd Olympic ode, where he describes the journey of Hercules to the Hyperboreans. We must remember that the present was amongst his earliest poems.

— *θανμαράν. Vid. Ol. I. 28, note.*

— *ἄγών* seems to have meant, primarily, an assembly of people, in which sense it is here used ; 2. a place where men or things are assembled ; 3. a contest, or game, that took place in an assembly.

31. Perseus went to feast at the fabled land, carried neither *by land nor sea*, but by the winged sandals, which he got from the Nymphs. There seems no necessity for construing *δώματα*, as Böckh does, *the temple of Apollo*.

33. *ἐπιτόσσαις, having come upon them.*

ἐν δ' ἄρα μηλοδόκῳ Πυθῶνι τόσσαις αἶεν ὁ ναοῦ βασιλεύς.

Pyth. III. 27 ; vid. Pyth. IV. 25.

Φοῖβος Ὑπερβορείοισιν ὄνων ἐπιτέλλεται ἱροῖς. Callim. Frag. 187 ; and 188,—

τέρπουσι λιπαρὰ Φοῖβον ὄνοσφαγίαι.

Müller, *Hist. Dor. II. iv. 6*, says of the Hyperboreans,—“ The “ strangest account is that of Pindar, that whole hecatombs of asses “ were sacrificed at these festivals : this however is borrowed from “ one of the sacred rites of Delphi, where asses were sacrificed at “ the Pythian festival.”

35. *εὐφαιμίας, hymns of praise and thanksgiving.*

φροῦδαί σοι θυσίαι χορῶν τ'

εὐφημοὶ κέλαδοι.

Eurip. Troad. 1071.

36. *He is amused, beholding the wanton sport of the rearing asses.*

37. Böckh, Benedict, and Müller, construe this verse,—*the Muse is not estranged from their manners*: but surely it is impossible to interpret ἀποδαμῇ ἐπὶ τρόποις in such a way. Dissen takes the words τρόποις ἐπὶ σφετέροισι by themselves, and interprets them,—*in accordance with the manners of the people*. He quotes *Pyth.* 1. 36,—

ὁ δὲ λόγος
ταύταις ἐπὶ συντυχίαις δόξαν φέρει.

I would rather construe τρόποις ἐπὶ σφετέροισι, *being set over—presiding over, influencing—their character*.

38. χοροὶ δονέονται.

‘Cum quibus illa choros lucis agitabat in altis.’

Virg. Georg. iv. 533.

43. *Avoiding* (i. e. by their blameless life not incurring) *divine vengeance, that is severely just*.

τὰ σκληρὰ γάρ τοι, κἂν ὑπέρδικ’ ἦ, δάκνει. *Soph. Ajax, 1119.*
τάδ’ ἂν δικαίως ἦν, ὑπερδίκως μὲν οὖν
τοσῶνδε κρατῆρ’ ἐν δόμοις κακῶν ὄδε
πλήσας ἀραίων, αὐτὸς ἐκπίνει μολῶν. *Æsch. Agam. 1396.*

44. θρασεῖα πνέων καρδία, *breathing valour*. The proper construction would be καρδίαν, as,—

ἄσπονδόν τ’ ἀρὰν
φίλοις πνέουσιν. *Æsch. Agam. 1235.*
κάρτ’ ἐμοὶ πνέων χάριν. *Ibid. 1206.*

θυμὸν ἐκπνέων. *Eurip. Bacch. 620.* ἐξ ὕπνου κότον πνέων. *Æsch. Choëph. 33.*

46. *And* (it is no wonder that he penetrated to the land of the Hyperboreans, for) *he slew the Gorgon*.

47. νασιώταις, *the islanders of Seriphos*.

Περσεὺς ὁπότε τρίτον ἄνυσσεν κασιγνητῶν μέρος,
εἰναλία τε Σερίφω λαοῖσί τε μοῖραν ἄγων. *Pyth. xii. 11.*

— δρακόντων φόβαισιν.

‘Tisiphoneque impexa feros pro crinibus angues.’

Tibull. I. iii. 69.

48. *But nothing seems to me to be incredible, so as to wonder at it, if the gods have performed it. Stop your oar, (oh Muse;) and fasten the anchor speedily to the bottom, dropping it from the prow, so as to be the protection against projecting rocks.*

The meaning is, that it is time to end this long digression; which is, however, allowable, since the Muse, like the bee, loves to wander, and culls sweets from every flower.

51. ἀκμάν τε δεινотάτων σχάσαις ὀδόντων. *Nem.* IV. 63. σχάσον δὲ δεινὸν ὄμμα, καὶ θυμοῦ πνοάς. *Eurip. Phœniss.* 454: on which verse the Scholiast says,—ἡ μεταφορὰ ἀπὸ τῶν ἐρεσσόντων, σχάσαι γὰρ τὸ ἐπισχεῖν τῶν κωπῶν τὴν εἰρεσίαν.

52. χοιράς, which is more commonly used as a substantive, signifying *a rock*, is here used properly as an adjective, in the sense of *hard and swelling*. In the plural number it signified *hard glandular swellings*. There seems no reason to doubt the propriety of deriving the word from χοῖρος, *that stands up like a hog's back*. λιπῶν δὲ λίμνην Δηλίαν τε χοιράδα. *Æsch. Eumen.* 9; which may be compared with Virgil, *Æn.* I. 110,—‘*Dorsum immane mari summo.*’ The student who wishes for a more profound etymology, may consult Mr. Donaldson’s *New Cratylus*, p. 362.

It is remarkable that the word ‘*scrofula*,’ *glandular swelling*, comes from ‘*scrofa*,’ *a sow*; which word is connected with ‘*scrupus*,’ *a rough stone*.

54. ὦτε, ‘*sicut.*’ A form much used by Pindar;—ὦτ’ ἀπὸ τόξου ἰεῖς. *Nem.* VI. 29. ὕδατος ὦτε ῥοὰς φίλον ἐς ἄνδρ’ ἄγων. *Nem.* VII. 62. τετραόροισιν ὦθ’ ἀρμάτων ζυγοῖς. *Id.* 93. χθὼν ὦτε φοινικέοισιν ἄνθη-σεν ῥόδοις. *Isthm.* III. 36.

‘*Floriferis ut apes in montibus omnia libant,*

‘*Omnia nos itidem depascimur aurea dicta.*’ *Lucret.* III. 11.

‘*Ego apis Matinæ*

‘*More modoque*

‘*Grata carpentis thyma per laborem*

‘*Plurimum circa nemus uvidique*

‘*Tiburis ripas operosa parvus*

‘*Carmina pango.*’

Hor. Od. IV. 11. 27.

55. *Since Ephyreans sing my song.* The chorus was composed of boys from Ephyra, the older name of the city Cranon.

τὸ μὲν ἄρ' ἐκ Θρήκης Ἐφύρους μετὰ θωρήσσεσθον.

Hom. Il. XIII. 301.

On which verse the Scholiast says,—ἐπὶ τοὺς Ἐφυραίους πάλαι καλον-
μένους, νῦν δὲ Κρανωναίους.

56. προχεόντων. ἐπὶ θρήνόν τε πολύφαιμον ἔχεαν. *Isthm. VII. 58.*

ἧ τε θαμὰ τρωπῶσα χέει πολυηχέα φωνήν. *Hom. Odys. XIX. 521.*

57. Hermann objects to the use of the definite article with a proper name, and reads τὸν Ἴπποκλέα σ', *you, the son of Hippocleas*; but this introduction of the second person is extremely awkward, and it is highly improbable that Hippocleas should have had a father of the same name.

58. ἔκατι. *Vid. Pyth. v. 9, note.*

59. μέλημα.

'Puellis

'Iniciat curam quærendi singula.' *Hor. Sat. I. vi. 31.*

60. ὅτι τὸ βούλεσθαί μ' ἔκνιζε. *Eurip. Iphig. Aul. 330.* Ἀρίστωνα ἔκνιζε ἄρα τῆς γυναικὸς ταύτης ὁ ἔρως. *Herod. vi. 62.* ἀδεία δ' ἔνδον νιν ἔκνιξεν χάρις. *Isthm. v. 50.* In this last passage, ἔνδον has the force of ὑπὸ, in ὑπέκνισε. κνίζειν properly means *to scratch*; thence, *to agitate*.

61. *But let every man hold fast (σχέςθαι) the object of his present (τὰν παρ ποδός) anxious and eager desire (ἀρπαλέαν φροντίδα,) if perchance he shall have gained (τυχῶν κεν) what he strives (literally, jumps) to gain: i. e. let a man be contented with such objects of desire as he has gained.*

— ὀρούω means properly *to rush at*; thence, *to desire*. κλέος ὤρουσαν ἐλέσθαι. *Ol. ix. 101.* The word may be compared with ὀρέγομαι, which means *to stretch after*; thence, *to desire*.

— τῶν. The construction of the sentence, if fully expressed, would be—τυχῶν ἐκείνων ὧν ὀρούει τυχεῖν.

62. τυχῶν κεν is equivalent to εἰ τύχοις. When a participle is construed with ἄν, it is to be resolved into the finite verb, with εἰ. γόνιμον δὲ ποιητὴν ἂν οὐχ εὖροις ἔτι ζητῶν ἄν, i. e. εἰ ζητοίης. *Aristoph.*

Ran. 96. *ἄν* is also sometimes so used with an adjective, when the participle is understood. *εἶναι τῶν δυνατῶν ἄν κρίναι*, for *ἐκείνων, οἱ ἄν δυνατοὶ εἶεν*. *Plato, Rep.* ix. 577. *b.* *Matthiæ*, in his Grammar, 598. *b.*, gives many instances of this usage of *ἄν*. But he quotes passages, which clearly require different explanations, as if they fell under the same law. In the passage *νομίσατε, τό τε φαῦλον καὶ τὸ μέσον καὶ τὸ πάνν ἀκριβὲς ἄν συγκραθὲν μάλιστ' ἄν ἰσχύειν*. *Thucyd.* vi. 18 ; it is plain that *ἄν συγκραθὲν* is equivalent to *εἰ συγγραθεῖν*, *if they were combined*. But he also quotes from Demosthenes, *Olynth.* iii. p. 30, —*χωρὶς τῆς περιστάσης ἄν ἡμᾶς αἰσχύνης, εἰ καθυφείμεθα*—where certainly *περιστάσης ἄν* does not mean *εἰ περισταίη*, but, as *Matthiæ* himself says, *ἡπερίεστη ἄν*, *which would have surrounded—covered us*. (*Vid. Arnold, Greek Gr.* §. 1156.) In this case, *ἄν* is not equivalent to *εἰ*, but retains its peculiar power, when construed with an aorist, of giving it the sense of the preterpluperfect subjunctive, as in another instance given by *Matthiæ*, from *Isocr. Panath.* 245,—*πρὸς ἅπαντα τὰ δικαίως ἄν ῥηθέντα*, i. e. *ἂ ῥηθεῖν ἄν δικαίως*, *which would have been justly alleged*.

62. ἀρπαλέαν. *Vid. Pyth.* viii. 65, note.

63. ' Prudens futuri temporis exitum
' Caliginosa nocte premit deus,
' Ridetque si mortalis ultra
' Fas trepidat ; quod adest, memento
' Componere æquus.' *Hor. Od.* III. xxix. 29.

— But it is impossible by conjecture to foreknow other things for a year ; i. e. what will happen in the course of a year.

64. According to Eustathius, *προσηνής* is derived from *ῥύς*, and means *kind—gentle—grateful*, as it does in the present passage. Herodotus uses it in the sense of *adapted—fit for*. *οὐδὲν ἥσσον τοῦ ἐλαίου τῷ λύχνῳ προσηνής*. ii. 94. Thucydides uses it in the sense of *acceptable—pleasing—ὧς ἐκάστοις τι προσηνὲς λέγοντες*. vi. 77.

— *ποιπνύων* has been variously derievrd from *πονέω* and *πνέω*. Buttman rejects *πονέω*, as an impossible form to be the root of such a word, and adopts *πνέω*, supporting the derivation by the analogy of *ποιφύσσω*, which certainly is connected with *φυσάω*. According to this, the original meaning of the word must have been *to breathe*

hard. Homer uses the word in the sense of *being busy—bustling—about a thing*. *Il.* i. 600,—ὡς ἴδον Ἥφαιστον διὰ δώματα ποιπνύοντα. And *Odyss.* xx. 149,—ἀγρεῖθ', αἱ μὲν δῶμα κορήσατε ποιπνύσασαι. Pindar gives it an active sense,—*busy about*, i. e. *anxiously trying to gain*.

65. ὦ Φίντις, ἀλλὰ ζεῦξον ἡδὴ μοι σθένος ἡμιόνων. *Ol.* vi. 22. *Vid. note*. Böckh unnecessarily and fancifully explains τετράορον by the fact, that the ode consists of *four systems of strophes, antistrophes, and epodes*. It is merely an epithet of ἄρμα.

66. εἴ με φιλοῦντα φιλεῖς διττὴ χάρις. *Epigr. Incert.*

67. ἐν βασάνῳ, *by trial*; properly, *touchstone*; hence, *examination, proof*; and as examination was often performed by torture, it means *torture*; and βασανίζω means to *examine, or torture*.

'Scilicet ut fulvum spectatur in ignibus aurum,
'Tempore sic duro est inspicienda fides.'

Ovid. Trist. I. v. 25.

Dissen quotes Bacchylides,—Λυδία μὲν γὰρ λίθος μανύει χρυσόν· ἀνδρῶν δ' ἄρετὰν σοφία τε παγκρατὴς τ' ἐλέγχει ἀλάθεια. *Fragm.* 21. *Bergk.*

68. *And so a sincere heart shines brighter, (when put to the proof.)*

69. The two brothers whom Pindar unites in his panegyric of Thorax, were Eurypylus and Thrasydæus. Μαρδόνιος καλέσας τὸν Ληρισσαῖον Θώρηκα, καὶ τοὺς ἀδελφεοὺς αὐτοῦ Εὐρύπυλον καὶ Θρασυδήϊον, ἔλεγε. *Herod.* ix. 58.

70. *Because, by increasing its glory, they exalt the Thessalian state.* The country of Thessaly, strictly speaking, was divided into four districts, each of which had its own government; but they were sufficiently connected by similarity of laws, and form of rule, to justify Pindar in speaking of *the State of Thessaly* as one.

— κείται, as *Pyth.* viii. 76,—τὰ δ' οὐκ ἐπ' ἀνδράσι κείται, *are not in the hands, or controul of*. Here is another instance of Pindar's using the verb singular with the plural substantive. *Vid. Ol.* x. 5, *note*.

72. *The wise hereditary government of states.* He says πατρώϊαι, because the Aleuadæ inherited the government from Aleuas, the founder of their family.

φροντίδα κεδνήν καὶ βαθύβουλον θώμεθα. *Æsch. Pers.* 142.

ἀφ' ἧς τὰ κεδνὰ βλαστάνει βουλευήματα. *Id. Sept. c. Theb.* 594.

ARGUMENT OF THE ELEVENTH PYTHIAN ODE.

Thrasydæus, a boy of Thebes, gained two Pythian victories; one, in the stadium of boys, in the 28th Pythiad, 478, B. C. the year after the battle of Plataæ. He subsequently gained another in the stadium of men, in the 33rd Pythiad, B. C. 458. The first of these two victories forms the subject of the present ode. His family had previously gained two, so that the one now commemorated was the third; whence he is said to *throw the third chaplet on his paternal hearth*. The first of these family victories was gained in the chariot-race at Olympia (*v.* 46,) as Böckh thinks, not by the father of Thrasydæus, but by some other member of the family: the other victories were gained in the stadium (*v.* 49.)

The poet begins by inviting Semele and Ino, the native deities of Thebes, to the temple of Apollo Ismenius, to commemorate the victory of Thrasydæus. He then makes a digression about Clytemnestra, from *v.* 17 to *v.* 37. Hermann supposes that the tyrants, who, during the occupation of Bœotia by Mardonius, misruled Thebes, had put to death some member of the family of Thrasydæus, on the false accusation that he had attempted the honour of some woman of rank, and so tried to gain the supreme power. Böckh perplexes himself greatly in the attempt to apply the story of Clytemnestra to the family of Thrasydæus, in which he supposes exact counterparts to have existed to Agamemnon, Ægisthus, &c. But Dissen reasonably observes, that there is no need to interpret the meaning of the episode so closely. It is quite sufficient to suppose that Pindar meant in a general way to represent the murders, acts of violence, and the countless evils which naturally arise from a form of government, in which tyrants can indulge their wicked caprices and lusts. During the Persian invasion, Thebes was split into parties, the majority of the citizens siding with the Persians—*μηδίζοντες*. It is only natural to suppose that great anarchy and wrong was the consequence. Hence we may see why the poet, after praising the family of Thrasydæus, and recounting their victories, (*v.* 43—50,) concludes his ode with a celebration of the happiness which the middle orders enjoy above the highest. The ode was sung in the street (*v.* 38,) on the procession to the Ismenium, where Thrasydæus was about to return thanks to Apollo for his victory.

NOTES ON THE ELEVENTH PYTHIAN ODE.

1. ἀγνιάτις, *dwelling amongst*--literally, *in the same street with—the gods.*

2. Leucothea having been changed into a sea goddess, is called *companion of the Nereids*, literally, *inhabitant of the same chamber.* Sophocles, *Ædip. Tyr.* 194, calls the sea, μέγαν θάλαμον Ἀμφιτρίτας.

4. Melia was the mother of Ismenius and Tenerus, by Apollo, and was worshipped in the same temple with Semele, Ino, and Alcmena.

— ἄδυτον, *sacred*; literally, *unapproachable*, save by the holy.

5. περίαλλα, *above all others—especially.*

περίαλλ' ἰαχέων ἐκ στομάτων. *Soph. Æd. Tyr.* 1219.

6. The temple of Apollo Ismenius stood outside the Electran Gate at Thebes: it had an oracle, to which reference is made in this verse. *Müller, Hist. Dor.* II. 11. 12.

Dissen thinks that Ἰσμήνιος comes from ἴσημι, and that Pindar here refers to the etymology.

7. *When Apollo now also summons the band of deified women, who are his neighbours, to assemble in a body.*

— ἐπίνομον=ἐπιχώριον.

9. ὄφρα κελαδήσετε, *that you may sing the praises of.* The use of the future, instead of the subjunctive, after ὄφρα, is said to be Homeric; *c. g. Il.* 1. 147,—

ὄφρ' ἡμῖν Ἑκάεργον ἰλάσσαι ἱερὰ ῥέξας.

Il. VI. 308,—

ὄφρα τοι αὐτίκα νῦν δυοκαίδεκα βούς ἐνὶ νηῶ
ἦνις ἡκέστας ἱερεύσομεν.

Il. ix. 172,—

ὄφρα Διὶ Κρονίδῃ ἀρησόμεθ', αἶ κ' ἐλεήσῃ.

He uses *ἵνα* in the same way, *Il.* xxi. 314,—

πολὺν δ' ὀρυμαγδὸν ὄρινε

φιτρῶν καὶ λάων, ἵνα παύσομεν ἄγριον ἄνδρα.

But, in all these passages, the verb is in the subjunctive mood, with the penultima shortened; and in the present passage of Pindar, *κελαδήσετε* is subjunctive, as *Ol.* vi. 23,—

ὄφρα κελεύθῳ τ' ἐν καθαρᾷ

βάσομεν ὄκχον, ἵκωμαί τε πρὸς ἀνδρῶν

καὶ γένος.

9. ὀρθοδίκαν, *that gives true judgment.*

Themis had once been the presiding deity of the temple at Delphi.

πρῶτον μὲν εὐχῇ τῇδε πρεσβεύω θεῶν

τὴν πρωτόμαντιν Γαίαν, ἐκ δὲ τῆς Θέμιν,

ἣ δὴ τὸ μητρὸς δευτέρα τόδ' ἔζητο

μαντεῖον.

Æsch. Eumen. i.

10. Dissen quotes Sophocles, *Ajax*, 285, for a similar use of ἄκρος, *at the beginning*;—

κεῖνος γὰρ ἄκρας νυκτός, ἡνίχ' ἔσπεροι

λαμπτήρες οὐκέτ' ἦθον.

12. χάριν, *a song of praise that shall be acceptable.*

13. ἔμνασεν. Hermann reads ἔμνασέ μ'. Böckh renders the word ἔμνασεν, *made famous*; and in this interpretation he is followed by Dissen and Mr. Donaldson. There is no authority for such a sense of the word, and it may be safer to construe it—*Thrasydæus reminded his family (of former victories,) by adding a third.*

14.

πολλὰ μὲν κείνοι δίκον

φύλλ' ἔπι καὶ στεφάνους. *Pyth.* ix. 123.

15. νικῶν, *being victorious.* By the rich lands of Pylades is meant Phocis, in which the Pythian games were held. Ovid calls Pylades '*Phocæus*,'—

'Quod fuit Argolico juvenis Phocæus Orestæ.' *Amor.* II. vi. 15.

17. The nurse who, whilst the murder of Agamemnon was going on, rescued Orestes, is thus addressed in Æschylus.

τροφὸν δ' Ὀρέστου τήνδ' ὀρῶ κεκλαυμένην.

ποῖ δὲ πατεῖς, Κίλισσα, δωμάτων πύλας; *Choëph.* 731.

18. Böckh is certainly wrong in thinking the construction to be ἐκ δόλου ὑπὸ χειρῶν, *from the treachery prepared by her hands*. ὑπὸ is used for ὑπ' ἐκ, as,—

ἤλθεν δ' ὑπὸ σπλάγχνων ὑπ' ὠδίνος τ' ἐρατᾶς Ἰαμος. *Ol.* vi. 43.

δόλου is put in apposition to χειρῶν, *out of her murderous hands—out of a calamitous stratagem*.

19. Δαρδανίδα is the accusative from Δαρδανίς.

21. πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν. *Hom. Il.* i. 3.

— εὖσκιον. 'Devenere locos lætos et amœna vireta
'Fortunatorum nemorum sedesque beatas.'

Virg. Æn. vi. 638.

22. *Did the fact of Iphigenia being sacrificed on the shores of the Euripus, at a distance from home, provoke her (Clytemnestra) to arouse her vengeance, that displayed itself with a heavy hand?*

25. πάραγον, *lead her astray* (from the path of virtue and honour.) *But this is the deadliest sin which a young wife can commit, nor can it be kept secret, through other men's tongues; i. e. it will be divulged.* The certainty that her crime would become known to Agamemnon drove Clytemnestra to anticipate her own punishment, by murdering her husband.

29. *For prosperity entails proportionate envy; (literally, envy no less than itself;) whereas the humble man (literally, he who has lowly thoughts) utters his violent calumnies in secret (so that you don't hear or notice them.)*

30. κενεὰ πνεύσαις (*having entertained idle thoughts*) ἔπορε μόχθῳ, βραχύ τι τερπνόν. *Ol.* xi. 93, ψεφηνὸς ἀνὴρ ἄλλοτ' ἄλλα πνέων *perplexed by variety of thoughts—having no fixed purpose.* *Nem.* iii. 41.

32. χρόνῳ, *after a long time*.

— ἐν Ἀμύκλαις, *at Amyclæ.* *Vid. Pyth.* i. 65, note.

33. ἀμφ' Ἑλένη. Helen says of herself, *Odys.* iv. 145,—
 ὅτ' ἐμείο κυνώπιδος εἶνεκ' Ἀχαιοὶ
 ἤλθεθ' ὑπὸ Τροίην πόλεμον θρασὺν ὀρμαίνοντες.

34. ἔλυσε. ὅφρ' οἶοι Τροίης ἱερὰ κρήδεμνα λύωμεν.
Hom. Il. xvi. 100.

This verse, however, is rejected as spurious by Bekker.

34. δόμους ἀβρότατος, *the dwellings of luxury*. The proper expression would be δόμους ἀβρούς. So Euripides, *Phæn.* 1491,—στολίδα κροκόεσσαν ἀνείσα τρυφᾶς, i. e. τρυφεράν. *Bacch.* 388,—ὁ δὲ τᾶς ἡσυχίας βίωτος, i. e. ἡσυχός.

Professor Scholefield objects to this interpretation, and prefers ἔλυσε δόμους Τρώων ἀβρότητος, *stripped the horses of their pride*. But does λύειν, with this construction, mean anything but *to deliver—extricate*? He objects to the instances adduced of the word in the sense of *destroying*, when applied to cities, that in those cases it means really *unbinding the fillet*; as in the verse—ὅς δὲ πολλῶν πολίων κατέλυσε κάρηνα, ἣδ' ἔτι καὶ λύσει. *Il.* ii. 117. It is however *not necessary* to understand the word always metaphorically, when so applied, any more than in the common expression λῦσε δὲ γυνία, &c.

34. ὁ δέ, *sc.* Orestes. *Vid.* v. 16.

35. νέα κεφαλά, *when he was but young*.

36. χρονίῳ σὺν Ἄρει, *by a tardy Mars*; i. e. *vengeance*.
 φονία δὲ χεῖρ
 στάζει θυηλῆς Ἄρεος. *Soph. Electr.* 1422.

37. θῆκεν ἐν φοναῖς, *killed*. Böckh interprets the words—*killed him on the spot where Agamemnon was murdered*; quoting Sophocles, *Antig.* 696,—

ἦτις τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς
 πεπτῶτ' ἄθαπτον μήθ' ὑπ' ὤμωστων κυνῶν
 εἶας ὀλέσθαι.

But in neither passage is it necessary to give this sense to the expression.

38. *Certainly I have either lost my way amidst the roads which intersect each other.*

Pindar uses ἀμύνεσθαι for ἀμείβεσθαι. μακρὰ δὲ ρίψαις ἀμύνεσθαι (to pass) ἀντίους. *Pyth.* i. 45. Hermann alters ἀμενσιπόρων τριόδων

to ἀμενσιπόρους τριόδους, because he doubts, and with reason, the propriety of this use of the genitive, quoting Homer, *Odyss.* ix. 153,—

νῆσον θαυμάζοντες ἐδινεόμεσθα κατ' αὐτήν.

39. ὀρθὰν κέλευθον, *the direct road*, in opposition to the *cross road*.

— πυθέσθαι δ' οὐδέν ἐστ' ἔξω δρόμου. *Æsch. Choeph.* 516; *it is not beside the purpose.*

40. κίονας, ὥς ὅτε θαητὸν μέγαρον, πάξομεν. *Ol.* vi. 2.

41. The MS. reading of this verse is συνέθειν παρέχειν, by which the metre is vitiated. Hermann approves the conjecture of Mingarelli,—εἰ μισθῷ γε συνέθειν συνέθειν is probably right, because the Scholiast interprets it by ὑπέσχου. The reading of the text is due to Böckh.

It is your place, O Muse, since you have agreed for money to lend your hired voice, to move it in various ways (i. e. to treat of various subjects) and for the present at all events (to apply it) either to his father, who gained a Pythian victory, or to Thrasydæus himself; i. e. not to dwell any longer on a digression.

42. ὑπάργυρον. καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος
λέγω. *Soph. Antig.* 1077.

— ταρασσέμεν means, in this passage, simply *to move*; generally it means *to move violently—to disturb*.

οὐ χθόνα ταρασσοντες ἐν χερὸς ἀκμῇ. *Ol.* ii. 63.

45. Hermann gives ἐπιφλέγει an active meaning—*inflames me*. But it is safer to give it a neuter sense—*is brilliant*. In *Ol.* ix. 21, we read πόλιν μαλεραῖς ἐπιφλέγων αἰοδαῖς; but the word there means *to shed brilliancy on*.

46. *In the first place (τὰ μὲν) being glorious victors in the chariot-race, they gained in former days the glory of speed at Olympia (literally, the swift Olympic ray) in the far-famed contest with their horses.*

48. ἀκτῖνα. ἐργμάτων ἀκτὶς καλῶν ἄσβεστος αἰεὶ. *Isthm.* iii. 60.

49. τε is the apodosis to τὰ μὲν, in v. 46. γυμνὸν is mentioned in opposition to the ὀπλιτοδρομία.

— καταβάντες. ‘*Descendat in campum petitor.*’

Hor. Od. III. I. II.

— ἤλεξαν, κ. τ. λ. *they vanquished* (literally, *confuted—put to shame*) *the men of Greece by their speed.*

50. ἐκράτησε δὲ καί ποθ’ Ἑλλανα στρατὸν Πυθῶνι. *Nem. x. 25.*

ἐν περισθενεῖ μαλαχθεῖς παγκρατίου στόλῳ. *Nem. III. 16.*

May I be contented with “the goods the gods provide me,” desiring, in the vigour of my manhood, such things only as are attainable. For since I find that, of all conditions in the state, the middle enjoys the longest prosperity, I despise the lot of kings. He seems to imply that Thrasydæus was not of an exalted family; but that he moved in that sphere of life, which is best adapted for gaining happiness.

55. *But I am anxious about* (i. e. to commemorate) *those excellencies which* (do not belong to the highest class alone, but) *are equally open to all.* τέταμαι is similarly used, *Isthm. I. 49*,—γαστρὶ δὲ πᾶς τις ἀμύνων λιμὸν αἰανῇ τέταται.

αἰεὶ δ’ ἀμφ’ ἀρεταῖσι πόνος δαπάνα τε μάρναται. *Ol. v. 15,*

56. If ἄτᾱ is retained, the words φθονεροὶ ἀμύνονται ἄτᾱ must be construed,—*the envious are kept off to their own detriment*, i. e. *they only hurt themselves.* But this meaning cannot be extracted from the words. The 56th verse is found in a very corrupt state in the manuscripts. Hermann has proposed several emendations: his reading of τᾶνδ’ εἶ, in place of ἄτᾱ εἶ, is very good. *Even the envious are driven away, if a man, after having gained the highest renown in these* (public honours, namely, victory in the games,) *and leading a peaceable life, avoids the hateful insolence* (of high station,) *and at last he will meet gloomy death itself more honourable, bequeathing to his beloved family the most excellent glory of possessions* (κρατίσταν χάριν κτεάνων, i. e. the most glorious possession; namely) *the glory of a good name* (εὐώνυμον χάριν.) Dissen takes these latter words thus—εὐώνυμον χάριν, *an honourable name*, κρατίσταν κτεάνων, *the best of possessions*; as if the superlative could be in a different

gender from the genitive that follows it ;—a construction, of which I believe no satisfactory instance can be produced.

57. σχήσει is the conjecture of Thiersch, adopted by Dissen and Böckh. The common reading was ἔσχευ. Hermann proposed, though with hesitation, σκέθεν.

60. διαφέρει, gives renown to, literally, spreads in different directions. ‘Celeri rumore dilato Dioni vim allatam.’ *Corn. Nep. Dion*, x. ‘Ne mi hanc famam differant.’ *Plaut. Trin.* III. II. 63. ‘Nam quod rumores distulerunt malevoli.’ *Teren. Heautontim. Prol.* 16.

63. Who on alternate days dwelt at the settlement of Therapnæ, and Olympus. The story of Castor and Pollux is treated at large in the 10th Nemean ode. παρ’ ἅμαρ, on alternate days.

τί γὰρ παρ’ ἡμαρ ἡμέρα τέρπειν ἔχει; *Soph. Ajax*, 475.

συνεῖναι δ’ ἐκατέρῳ ἡμέραν παρ’ ἡμέραν.

Demosth. con. Neær. 1360.

The Dioscouri were never separated : both lived and died on alternate days.

‘Si fratrem Pollux alterna morte redemit,

‘Itque reditque viam toties.’ *Virg. Æn.* VI. 121.

Κάστορά θ’ ἱππόδαμον, καὶ πύξ ἀγαθόν Πολυδεύκεα

τοὺς ἄμφω ζῶντας κατέχει φυσίζοος αἶα·

οἱ καὶ νέρθεν γῆς τιμὴν πρὸς Ζηνὸς ἔχοντες,

ἄλλοτε μὲν ζῶουσ’ ἐτερήμεροι, ἄλλοτε δ’ αὖτε

τεθνῶσιν· τιμὴν δὲ λελόγχασ’ ἴσα θεοῖσι.

Hom. Odys. XI. 300.

They were buried at Therapnæ.

“The remarkable circumstance of two brothers living and dying alternately, leads at once to a suspicion of their being personifications of natural powers and objects. This is confirmed by the names in the myth, all of which seem to refer to light or its opposite. The adorning (κάστωρ, a κάζω) is a very appropriate term for the day, whose light adorns all nature ; and nothing can be more apparent than the suitableness of dewy (Πολυδεύκης—δεύω) to the night. The brothers may also be regarded as sun and moon.” *Keightley’s Mythology*, p. 432.

ARGUMENT OF THE TWELFTH PYTHIAN ODE.

Midas, of Agrigentum, gained the prize for playing on the pipe twice at the Pythian games ; Pythiad 24, B. C. 494, and Pythiad 25, B. C. 490 ; and once at the Panathenæa. He must have been a performer of extraordinary skill ; for on one occasion he broke the mouth-piece (γλῶσσις) of his instrument, and yet played so admirably without it, as to gain the prize. The present ode was sung on the return of Midas to his native place, Agrigentum, and in a procession. *Vid. Introd. p. 86.*

The poet begins by an address to that town, which he deifies, and bespeaks a favourable reception for his hero, who “has beaten all Greece, on the instrument invented by Minerva.” This leads him to commemorate the circumstances of the invention, which were these :—When Perseus destroyed Medusa, her sister-Gorgons uttered so sad a cry of lamentation, that Minerva immediately invented the pipe, to imitate it. Pindar, in conclusion, warns Midas, that his great success had been gained by dint of great study ; whereas the gods can do all things easily, and at once : and it is fitting for man to remember, that he may not always succeed in his undertakings ; but whatever heaven grants, with that he must be contented.

NOTES ON THE TWELFTH PYTHIAN ODE.

1. φιλάγλαε, *magnificent* ; literally, *fond of splendour*.

2. The Scholiast on *Ol.* II. 9, says, that Agrigentum was given by Jupiter to Proserpine ; but on *Nem.* I. 13, the Scholiast says of *all Sicily*—δοκεῖ δὲ αὐτὴν (i. e. Σικελίαν) ὁ Ζεὺς εἰς τὸν γάμον Πλούτωνος τοῖς ἀνακαλυπτηρίοις τῇ Φερσεφόνη δωρήσασθαι. By ἀνακαλυπτήρια is meant *bridal presents*, because it was at her marriage that a woman first *unveiled* herself to the gaze of men.

— ἄτε ναίεις must be addressed to the tutelary goddess of Agrigentum.

3. εὐδματον, *adorned with gorgeous buildings*. ὃ ἄνα, i. e. ἄνασσα = δέσποινα. *Vid. Hermann. Hom. Hym. in Cer.* 58.

4. *Propitiously receive this chaplet of victory from the famous Midas, which he gained at Delphi, with the hearty good-will of gods and men.* δέξαι Μίδα. *Vid. Pyth.* IV. 21, note.

6. *Which art* (i. e. instrument) *Pallas of old invoked, imitating the death-lament of the fierce Gorgons, which she heard sent forth from the snaky heads of the unapproachable virgins, uttered in the midst of* (literally, *accompanied by*) *their agonizing suffering.*

8. διαπλέξαισα, properly, *interweaving* ; hence, *imagining, contriving, representing*.

9. Literally, *by the virgin unapproachable heads of snakes*.

10. λειβόμενον. ἐπὶ θρῆνόν τε πολύφαμον ἔχεαν. *Isthm.* VII. 58.

11: ἀνυσσεν, 'confevit,' *killed*.

ἦ θήν σ' ἐξάνίω γε, καὶ ὕστερον ἀντιβολήσας. *Hom. Il.* XI. 365.

12. The metre requires that λαοῖσι should be a dissyllable. Böckh maintains that this συνίησις of the syllables is allowable : he produces several instances out of Pindar in support of his opinion.

Hermann however properly objects to these examples, that they are not precisely similar to λαοῖσι; as τετραορίας (τετρωρίας,) *Ol.* II. 5. ἄωσφόρος (έωσφόρος,) *Isthm.* III. 42. αἰδαῖς (ῳδαῖς,) *Nem.* XI. 18. Λαομεδοντίαν. *Isthm.* V. 29. To these he adds the proper names Μενέλας—Ἀρκεσίλας. These instances however do not quite satisfy the exigencies of the case: αἰδαῖς is the only example adduced of αῶι. Though the Attic form(not a contraction) of αἰδῆ is ῳδή, yet the word αἰδῆ is never used as a dissyllable by the epic or lyric writers. It is extraordinary that Böckh should quote *Hes. Theog.* 48,—ἀρχόμεναί θ' ὕμνευσι θεαί, λήγονσαί τ' αἰδῆς, because the best reading of that passage is λήγονσί τ' αἰδῆς. But though he may not have proved his point, it seems impossible to disturb λαοῖσι, which is really essential to the meaning of the passage. Hermann's original conjecture of ταῖσι, i. e. *the Gorgons*, is plainly inadmissible, as indeed he himself now admits: but being resolved that the συνί-ζησις of λαοῖσι is impossible, he wishes to alter Σερίφω (which he regards as a gloss) to πέτρα. Bergk reads αὐτοῖσι, i. e. *the Seriphians*, stating at the same time, in a note, that he should not object to αὐταῖσι, meaning the Gorgons. He denies the possibility of such a synizesis as λαοῖσι, and of course makes the first syllable of αὐτοῖσι coalesce with the last of Σερίφω.

It is no answer to this emendation, to say, with Mr. Donaldson, that Seriphus was not πέτρα, until *after* Perseus had rendered the island a rock;—for such niceties are not necessarily observed in poetry; nor indeed would the word πέτρα be an inadmissible term for a small island. But I am not aware that Hermann has any other authority than his own imagination, for this interference with the text.

12. Σερίφω. *Vid. Pyth.* x. 47, *note*.

13. μαύρωσεν, *blinded*; id. quod ἡμαύρωσεν,

ῥεῖα δέ μιν μαυροῦσι θεοί. *Hesiod. Op. et Dies*, 323.

τί δ' ἦτ' ἀμαυρῶ φωτὶ προστάσσεις ποιεῖν. *Soph. Œdip. Col.* 1018.

ψάυσας ἀμαυραῖς χερσὶν ὧν παίδων,—*blind. Id. v.* 1639.

14. Polydectes, king of Seriphos, fell in love with Danae, and in the absence of Perseus had treated her with brutal violence. He gave out that he was going to wed Hippodameia, and summoned the chiefs of the island, to receive their marriage gifts. Perseus said he

would give any thing that Polydectes demanded, even if it were Medusa's head. Polydectes caught at the offer ;— Perseus slew the Gorgon, and then, in revenge of his mother's wrongs, turned Polydectes, his people, and island, into stone, by the head of his slain enemy. Thus he made his marriage gift a *λυγρὸς ἔρανος*, a *deadly contribution*, to Polydectes.

14. *The long captivity, and compulsory wedlock, which his mother (Danaë) had suffered.*

18. φίλον ἄνδρα, *Perseus*. παρθένος, *Minerva*.

19. φόρμιγγι παμφώνοισι τ' ἐν ἔντεσιν αὐλῶν. *Ol. VII. 12.*

20. *That she might, by means of (literally, accompanied by) an instrument, imitate the screaming lamentation which struck her (χρυμφθέντα) from the ravenous jaws of Euryale.* The name of the 3rd Gorgon was Stheno.

21. χρίπτω is similarly applied to *sound* by Æschylus,—πεδιο-πλόκτυπός τ' ἐγχρίμπτεται βοά, *is struck against the ear.* *Sept. c. Theb.* 83. Ruhnken, *ad Timæi Lex.* p. 104, says, that the primary meaning of the words χράω—χραύω—χραίνω—χρίω—χρίπτω—χρόω—χρώξω—χρωνύω—is the same; namely, that of *touching* or *grazing* any surface: thence, *anointing—colouring—piercing—wounding.* χρίπτω is another form of χρίπτω.

22. Minerva threw away the pipe, when she found that she disfigured her face by playing it :—she invented it therefore for men to use.

23. *She named it the many-headed tune, to be the glorious competitor in games which collect multitudes of spectators, when it passes through thin brass (i. e. the brazen γλῶσσις) and at the same time through reeds.*

Pindar seems clearly to call the tune “many-headed,” from the “serpents’ heads” of the Gorgon; but various other reasons have been given for the name; as, for instance, because it had many preludes. The invention of the pipe itself also is attributed to various authors; some say that Olympus, a Phrygian; others, that Crates, one of his pupils, invented it.

24. λαοσσών, *which collect the multitude.*

ἀγών τοι χάλκεος δᾶμον ὀτρύνει ποτὶ
βουθυνσίαν Ἥρας ἀέθλων τε κρίσιν. *Nem. x. 22.*

— μναστῆρ' ἀγώνων, *that remembers—i. e. loves—contests.*

ᾧπασε δὲ Κρονίων μναστῆρα
οἱ χαλκεντέος λαὸν ἵππαιχμον. *Nem. i. 16.*

Ἀφροδίτας

εὐθρόνου μνάστειραν ἀδίσταν ὀπώραν. *Isthm. ii. 4.*

The expression reminds one of the common Homeric phrase—
μνήσασθε δὲ θούριδος ἀλκῆς.

25. θαμά is often used by Pindar in the sense of *ἀμά, together.* The primary meaning of the word θαμά seems to have been *frequency*, whether of one action repeated, or several actions done at the same time. The connexion of sense therefore between the two words is obvious.

θαμά μὲν Ἰσθμιάδων δρέπεσθαι κάλλιστον ἄωτον, ἐν Πυθίοισι τε νικᾶν,
Nem. ii. 9.

ἔνθα μοι ἀρμόδιον

δείπνον κεκόσμηται, θαμά δ' ἄλλοδαπῶν
οὐκ ἀπείρατοι δόμοι ἐντί. *Nem. i. 21.*

26. *Which grow (literally, dwell) near the city (sc. Orchomenus) which abounds with beautiful choruses dedicated to the Graces, in the sacred precinct of the nymph Cephisis, being faithful witnesses of those that dance in the chorus.*

Hermann somewhat arbitrarily denies that Pindar would have used either πόλει, πόλι, or πόλιϊ, as the dative case of πόλις, and therefore reads καλλίχορον πόλιν; for which he has the authority of the Scholiast and two manuscripts.

The original meaning of the word *χóρος* was the open space, or square, in a town, where public festivals, dances, &c. were held; *not* the people themselves assembled. Hence καλλίχορος, applied to a town, may signify, *having large, and beautiful open spaces.* The word *εὐρύχορος*, so often applied to cities, must be interpreted on the same principle. *Vid. Ol. vii. 18, note.*

27. Excellent reeds grew in the lake Copais; for this is what is meant by Καφισίδος τεμένει. So Homer speaks of the lake, *Il. v.*

709.—λίμνη κεκλιμένος Κηφισίδι. In the present verse of Pindar, Καφισίς may mean *the goddess*, and the word τέμενος, *the territory consecrated to her*; or, (which is perhaps best) τέμενος may be taken for the water, and Καφισίς for the lake. If we remember that reeds grew in great abundance in the water, we shall see that the word τέμενος is not so bold an image as it might at first sight appear to be. Probably the pipe of Midas had been procured from this lake.

27. μάρτυρες. The pipe, by accompanying the dancers and singers in the chorus, *bears witness to their excellence*.

29. *But in truth heaven (if it pleases) will bring a man's happiness to perfection to-day; i. e. instantaneously.*

30. Hermann reads δὲ, for γε, and the alteration is properly approved of by Dissen:—*But (though heaven can do all this, yet on the contrary) the time often comes which, casting a man even into unexpected difficulties, in a manner contrary to his hopes (literally, opinion,) gives him some things, and refuses some; i. e. does not give him all he wants.*

30. ἔσται This is an instance of the future tense having the signification of an action frequently repeated—to be wont—εἰρομένου δὲ ἑτέρου τὸν ἕτερον, τίς εἶη; καταλέξει (*he generally describes*) ἐωντὸν μητρόθεν, καὶ τῆς μητρὸς ἀνανεμέεται (*he generally reckons up*) τὰς μητέρας. *Herod.* I. 173 τὰς ἐράτεινον ὕδωρ πίομαι. *Ol.* VI. 85.

λασιαύχενά θ' ἵππον ἀέξεται ἀμφίλοφον ζυγόν. *Soph. Antig.* 350.

31. ὥς νιν ματαίως αἰτία βάλοι κακῇ, i. e. ἐμβάλοι. *Soph. Trachin.* 940.

32. ἔμπαλιν μὲν τέρψιος. *Ol.* XII. 11. νεότατος τὸ πάλιν ἤδη. *Ol.* XI. 87, *note*.

— συμβαίνει γὰρ οὐ τὰ μὲν, τὰ δ' οὐ; i. e. *only a part.* *Æsch. Pers.* 802. οὐχ ὁ μὲν, ὁ δ' οὐ, ἀλλὰ πάντες. *Herod.* II. 37. οὐ τὸ μὲν, ἄλλο δὲ μή. *Soph. CEd. Colon.* 1671. οὐ γὰρ τὸ μὲν σοι βαρὺ κακῶν, τὸ δ' οὐ βαρὺ. *Eurip. Phæen.* 1641.

NOTE ON PYTHIAN I. 17.

When I wrote the note on this passage, I had not seen Hermann's edition of Æschylus. He reads the verse there quoted from the *Prometheus Vincetus* thus—

Τυφῶνα θοῦρον, πᾶσι δ' ἀντέστη θεοῖς.

He rightly objects to Wunderlich's conjecture, πᾶσιν ὅς ἀνέστη θεοῖς· indeed it would be better to elide the final iota, and admit πᾶσ' ὅς ἀντέστη, than to adopt so unrhythmical a reading as that. John Wordsworth, in his masterly criticism on Scholefield's Æschylus, published in the 'Philological Museum,' quoted with approbation the conjecture of a friend—Τυφῶνα θοῦρον ποσὶν ὅς ἀντέστη θεοῖς, supported as it is by the authority of Hesiod, who says of Typhoeus, *Theogon.* 824,—καὶ πόδες ἀκάματοι κρατεροῦ Θεοῦ. But θοῦρον ποσὶν is an expression that requires more exact and positive confirmation. Dr. C. Wordsworth, in his edition of Theocritus, *p.* 119, proposes to read στάσιν ὅς ἀντέστη, '*adversam tenuit stationem.*' Butler suggests μόνος ὅς ἀντέστη. In so desperate a case, it may not be unjustifiable to add one more to the list of proposed remedies. All the MSS. have θοῦρον; and Elmsley is clearly wrong in expunging the word, and neither explaining its presence, nor substituting another in its place. But may not the alterations of the verse have arisen from an early error in this word? May not the verse originally have been Τυφῶν ὅς οἶος πᾶσιν ἀντέστη θεοῖς? I throw out the conjecture, however, as but a doubtful emendation.

The following Account of the PYTHIAN GAMES is from "MR. SMITH'S Dictionary of Greek and Roman Antiquities."

PYTHIAN GAMES (Πύθια,) one of the four great national festivals of the Greeks. It was celebrated in the neighbourhood of Delphi, anciently called Pytho, in honour of Apollo, Artemis, and Leto. The place of this solemnity was the Crissæan plain, which for this purpose contained a hippodromus, or race-course, a stadium of 1000 feet in length, and a theatre, in which the musical contests took place. A gymnasium, prytaneum, and other buildings of this kind, probably existed here, as at Olympia, although they are not mentioned. Once the Pythian games were held at Athens, on the advice of Demetrius Poliorcetes, because the Ætolians were in possession of the passes around Delphi.

The Pythian games were, according to most legends, instituted by Apollo himself: other traditions referred them to ancient heroes, such as Amphictyon, Adrastus, Diomedes, and others. They were originally perhaps nothing more than a religious panegyris, occasioned by the oracle of Delphi; and the sacred games are said to have been at first only a musical contest, which consisted in singing a hymn to the honour of the Pythian god, with the accompaniment of the cithara. Some of the poets, however, and mythographers represent even the gods and the early heroes as engaged in gymnastic and equestrian contests at the Pythian games. But such statements, numerous as they are, can prove nothing: they are anachronisms, in which late writers were fond of indulging. The description of the Pythian games in which Sophocles, in the *Elcetra*, makes Orestes take part, belongs to this class. The Pythian games must, on account of the celebrity of the Delphic oracle, have become a national festival for all the Greeks at a very early period; and when Solon fixed pecuniary rewards for those Athenians who were victors in the great national festivals, the Pythian ἀγών was undoubtedly included in the number, though it is not expressly mentioned.

Whether gymnastic contests had been performed at the Pythian games previous to *Ol.* 47, is uncertain. Böckh supposes that these two kinds of games had been connected at the Pythia from early times, but that afterwards the gymnastic games were neglected: but however this may be, it is certain that about *Ol.* 47 they did not exist at Delphi. Down to *Ol.* 48 the Delphians themselves had been the agonothetæ at the Pythian games; but in the third year of this Olympiad, when after the Crissæan war, the Amphictyons took the management under their care, they naturally became the agonothetæ. Some of the ancients date the institution of the Pythian games from this time, and others say that henceforth they were called *Pythian games*. Owing to their being under the management of Amphictyons, they are sometimes called Ἀμφικτυονικά ἄθλα. From *Ol.* 48. 3, the Pythiads were occasionally used as an era, and the first celebration under the Amphictyons was the first Pythiad. Pausanias expressly states that in this year the original musical contest in Κιθαροψῆδια was extended by the addition of ἀλφῆδια, *i. e.* singing with the accompaniment of the flute, and by that of flute-playing alone. Strabo in speaking of these innovations does not mention the ἀλφῆδια, but states that the contest of cithara-players (κιθαρισταί) was added, while Pausanias assigns the introduction of this contest to the eighth Pythiad. One of the musical contests at the Pythian games, in which only flute and cithara-players took part, was the so-called νόμος Πύθικος, which, at least in subsequent times, consisted of five parts, *viz.* ἀνάκρουσις, ἄμπειρα, κατακελευσμός, ἱαμβοὶ καὶ δάκτυλοι, and σύριγγες. The whole of this νόμος was a musical description of the fight of Apollo with the dragon, and of his victory over the monster. A somewhat different account of the parts of this νόμος is given by the Scholiast on Pindar, and by Pollux.

Besides these innovations in the musical contests which were made in the first Pythiad, such gymnastic and equestrian games as were then customary at Olympia were either revived at Delphi, or introduced for the first time. The chariot-race with four horses was not introduced till the second Pythiad. Some games on the other hand were adopted, which had not yet been practised at Olympia, viz. the *δίαυλος*, and the *δολιχός*, for boys. In the first Pythiad the victors received *χρήματα* as their prize, but in the second a chaplet was established as the reward for the victors. The Scholiasts on Pindar reckon the first Pythiad from this introduction of the chaplet, and their system has been followed by most modern chronologers, though Pausanias expressly assigns this institution to the second Pythiad. The *αὐλοδία*, which was introduced in the first Pythiad, was omitted at the second, and ever after, as only elegies and *θρήνοι* had been sung to the flute, which were thought too melancholy for this solemnity. The *τεθρίππος*, or chariot-race with four horses, however, was added in the same Pythiad. In the eighth Pythiad (*Ol.* 55. 3) the contest in playing the cithara without singing was introduced; in Pythiad 23, the foot-race in arms was added; in Pythiad 48, the chariot-race with two full-grown horses (*συναρίδος δρόμος*) was performed for the first time; in Pythiad 53, the chariot-race with four foals was introduced. In Pythiad 61, the pancratium for boys; in Pythiad 53, the horse-race with foals; and in Pythiad 69, the chariot-race with two foals was introduced. Various musical contests were also added in the course of time, and contests in tragedy, as well as in other kinds of poetry, and in recitations of historical compositions, are expressly mentioned. Works of art, as paintings and sculptures, were exhibited to the assembled Greeks, and prizes were awarded to those who had produced the finest works. The musical and artistic contests were at all times the most prominent feature of the Pythian games, and in this respect they even excelled the Olympic games.

Previous to *Ol.* 48, the Pythian games had been an *ἐννάετηρίς*, that is, they had been celebrated at the end of every eighth year; but in *Ol.* 48, 3, they became, like the Olympia, a *πενταετηρίς*, i. e. they were held at the end of every fourth year; and a Pythiad therefore, ever since the time that it was used as an era, comprehended a space of four years, commencing with the third year of every Olympiad. Others have, in opposition to direct statements, inferred from Thucydides that the Pythian games were held towards the end of the second year of every Olympiad.

As for the season of the Pythian games, they were in all probability held in the spring, and most writers believe that it was in the month of Bysius, which is supposed to be the same as the Attic Munychion. Böckh, however, has shown that the games took place in the month of Bucatius, which followed after the month of Bysius, and that this month must be considered as the same as the Attic Munychion. The games lasted for several days, as is expressly mentioned by Sophocles, but we do not know how many. When ancient writers speak of *the day* of the Pythian *ἀγών*, they are probably thinking of the musical *ἀγών* alone, which was the most important part of the games, and probably took place on the 7th of Bucatius. It is impossible to conceive that all the numerous games should have taken place on one day.

The concourse of strangers at the season of this panegyris must have been very great, as undoubtedly all the Greeks were allowed to attend. The states belonging to the amphictyony of Delphi had to send their *theori* in the month of Bysius, some time before the commencement of the festival itself. All *theori* sent by the Greeks to Delphi, on this occasion, were called *Πυθαῖοι*, and the *theori* sent by the Athenians were always particularly brilliant. As regards sacrifices, processions, and other solemnities, it may be presumed that they resembled in a great measure those of Olympia. A splendid, though probably in some degree fictitious description of a *theoria* of Thessalians may be read in Heliodorus.

As to the order in which the various games were performed, scarcely anything is known, with the exception of some allusions in Pindar, and a few remarks of Plutarch. The latter says that the musical contests preceded the gymnastic contests, and from Sophocles it is clear that the gymnastic contests preceded the horse and chariot races. Every game, moreover, which was performed by men and boys, was always first performed by the latter.

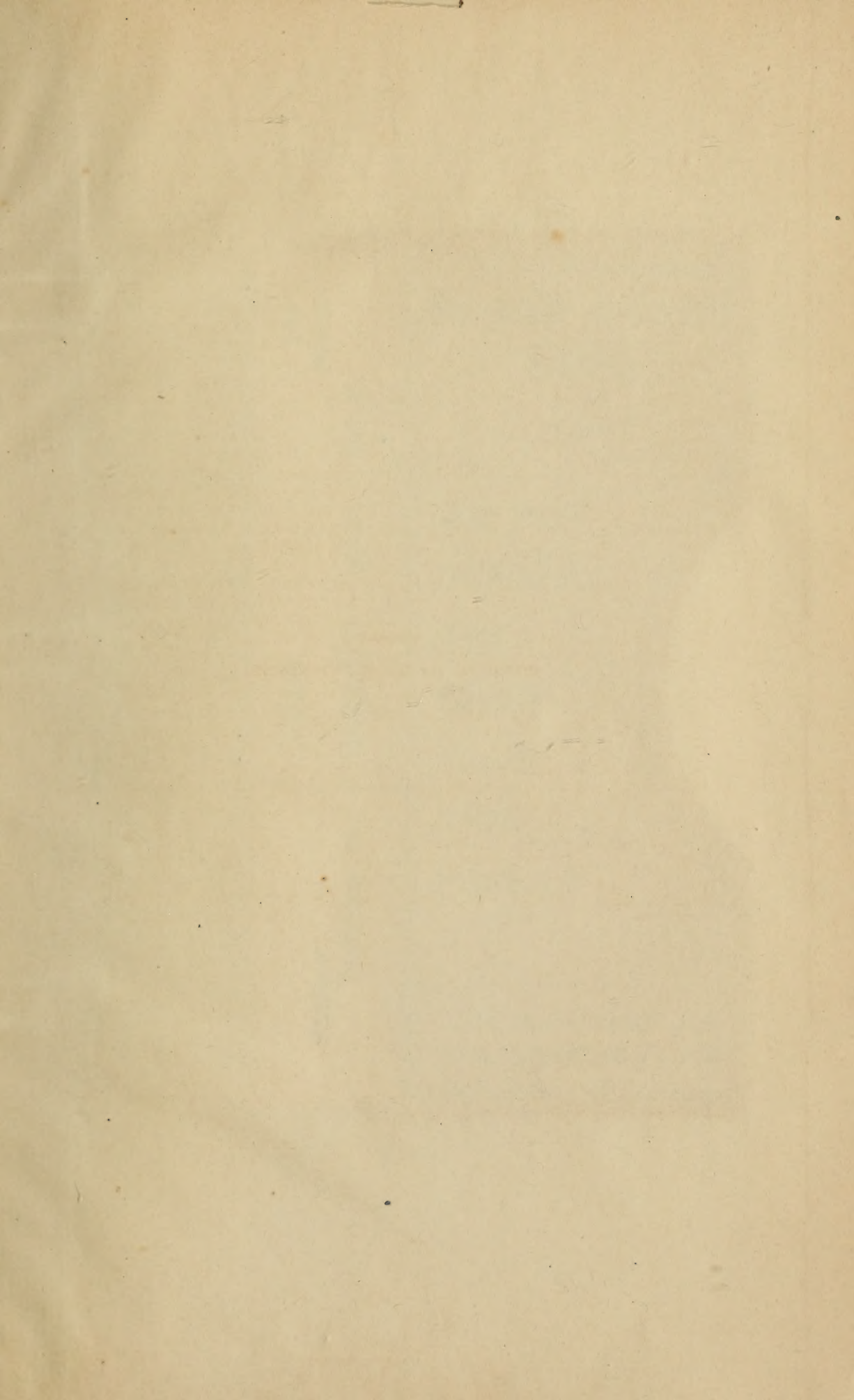
We have stated above that, down to *Ol.* 48, the Delphians had the management of the Pythian games; but of the manner in which they were conducted previous to that time nothing is known. When they came under the care of the Amphictyons, especial persons were appointed for the purpose of conducting the games, and of acting as judges. They were called Ἐπιμεληταί, and answered to the Olympian Hellanodicae. Their number is unknown. In later times, it was decreed by the Amphictyons, that king Philip with the Thessalians and Boeotians should undertake the management of the games; but afterwards, and even under the Roman emperors, the Amphictyons again appear in the possession of this privilege. The ἐπιμεληταί had to maintain peace and order, and were assisted by μαστιγοφόροι, who executed any punishment at their command, and thus answered to the Olympian ἀλύται.

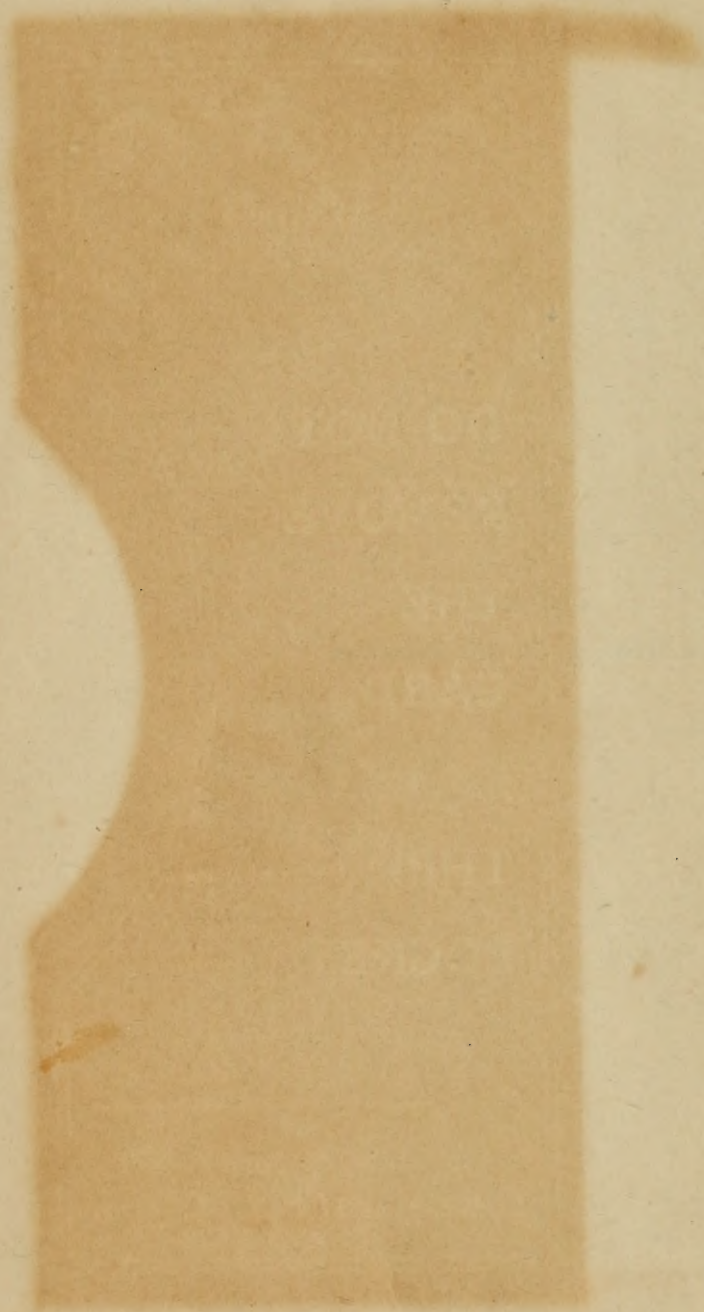
The prize given to the victors in the Pythian games was, from the time of the second Pythiad, a laurel chaplet; so that they then became an ἀγών στεφανίτης, while before they had been an ἀγών χρηματίτης.. In addition to this chaplet, the victor here, as at Olympia, received the symbolic palm-branch, and was allowed to have his own statue erected in the Crissæan plain.

The time when the Pythian games ceased to be solemnised is not certain; but they probably lasted as long as the Olympic games, *i. e.* down to the year A. D. 394. In A. D. 191, a celebration of the Pythia is mentioned by Philostratus; and in the time of the emperor Julian, they still continued to be held, as is manifest from his own words.

Pythian games of less importance were celebrated in a great many other places, where the worship of Apollo was introduced; and the games of Delphi are sometimes distinguished from these lesser Pythia by the addition of the words ἐν Δελφοῖς. But as by far the greater number of the lesser Pythia are not mentioned in the extant ancient writers, and are only known from coins or inscriptions, we shall only give a list of the places where they were held:—Ancyra in Galatia, Aphrodisias in Caria, Antiochia, Carthæa in the island of Ceos, Carthage, Cibra in Phrygia, Delos, Emisa in Syria, Hierapolis in Phrygia, Magnesia, Megara, Miletus, Neapolis in Italy, Nicæa in Bithynia, Nicomedia, Pergamus in Mysia, Perge in Pamphylia, Perinthus on the Propontis, Philippopolis in Thrace, Side in Pamphylia, Sicyon, Taba in Caria, Thessalonice in Macedonia, in Thrace, Thyatira, and Tralles in Lydia, Tripolis on the Mæander in Caria.

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